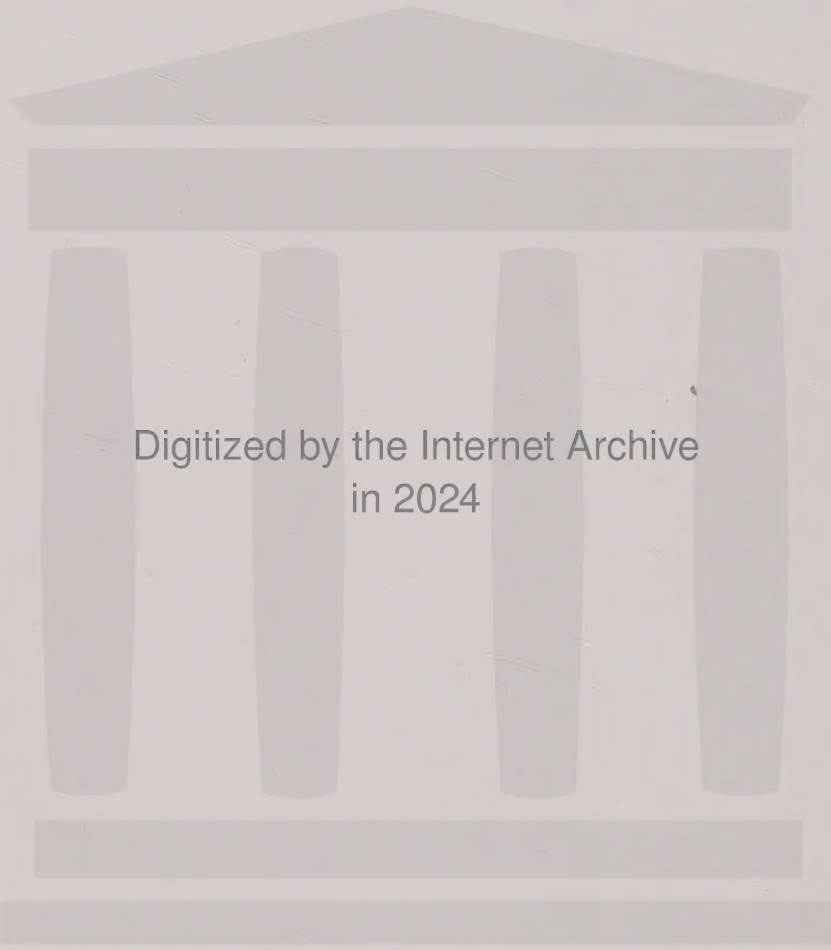


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CONTINENTAL TYPES

THIS FIFTH EDITION OF THE
CONTINENTAL TYPE SPECI-
MEN BOOK, ISSUED APRIL,
1930, HAS BEEN DESIGNED
BY LAURANCE B. SIEGFRIED;
THE TYPE SET (EXCEPTING
THE GOUDY SECTION) BY
GEORGE W. VAN VECHTEN,
JR. AND CHAS. H. RICHARDS;
PRINTING AND BINDING BY
THE QUINNIPIACK PRESS

FIFTH EDITION ♦ PRICE TWO DOLLARS

SPECIMEN BOOK OF

CONTINENTAL Types

Imported exclusively by the
CONTINENTAL
TYPEFOUNDERS
ASSOCIATION^{INC}
216 East 45th Street
NEW YORK CITY



The type faces shown in
this book have been se-
lected from the produc-
tions of the following

CONTINENTAL FOUNDRIES

H. W. Caslon & Co., Ltd., England
Fonderies Deberny et Peignot, France
Joh. Enschedé en Zonen, Holland
Fundición Richard Gans, Spain
Schriftgiesserei Gebrüder Klingspor, Germany
Schriftgiesserei Ludwig & Mayer, Germany
R. H. Stevens & Co., Inc., England
Schriftgiesserei D. Stempel, A. G., Germany

SPECIAL IMPORTATIONS

are also being made from

Schriftgiesserei H. Berthold, A. G., Germany
Schriftgiesserei Genzsch & Heyse, A. G., Germany
Schriftgiesserei J. G. Schelter & Giesecke, Germany
Società Nebiolo, Italy
Stephenson, Blake & Co., Ltd., England

A WORD TO THE CAUTIOUS

NO user of type today can afford the commonplace. A type which is able simply to convey ink to paper and nothing more is obsolete. Worse than that, it is a liability to the printer using it, for he is in competition with others whose types are double-value types. They also print, but in addition they possess sales value. They enable their owners to meet price competition and win out, because they insure results unobtainable with the commonplace.

Similarly, the advertiser of today, paying large sums for space, has discovered that the type used in his sales message, in addition to being thoroughly legible, can also add materially to the tone and general attractiveness of his advertisement. Formerly the illustration alone was relied upon to arrest the reader's attention. The type was a dead loss, except as it served, when read, to convey a sales idea. Now it performs a double service, creating an atmosphere and attracting the eye in addition to presenting its message.

No wonder the printer of today is demanding, not only a type which will print, but also one which has individuality and sales value. Never before was there a time when buyers of printing were more type-conscious, more discriminating.

At a time when the best American designs were becoming stale and uninteresting through overuse, a limited number of types were im-

ported from abroad. These came from established foundries, some of them over a hundred years old.

Out of the hundreds of types issued, each foundry has, in the course of time, succeeded in creating one or two superlative faces—types which have proved both sound and popular and have attained extensive use abroad. These rare triumphs and these only have been imported.

That is why the types shown in this book are not ordinary types. For a truly great type design is a work of art, the product of genius, and cannot be produced at will. This is why no foundry can deliberately set about the fashioning of a great type. Out of twenty efforts one may be good; out of a hundred, perhaps not even one may be truly great.

In the following pages are shown great types, great because it has been possible to pick and choose from the trials and failures of a dozen great foundries, leaving aside the poor and the merely good and importing only the best.

These designs are recommended to American printers and advertisers because they constitute a vital element in the creation of better typography. Intelligently used, they will give results unobtainable with hackneyed designs. They represent perhaps the most important enrichment of American typography in the last decade.



METROPOLIS

METROPOLIS BOLD

DESIGNED BY WILLY SCHWERTNER



METROPOLIS

AND

METROPOLIS
BOLD

WITH

METROPOLIS BOLD EXTRA LONG

Ascenders



A FIRST SHOWING IN AMERICA
OF A NEW TYPE FACE GIVING
PERFECT HARMONY BETWEEN
THE LIGHT AND BOLD FACES



METROPOLIS

With the Metropolis Series, now made available in this country for the first time, it is possible for the typographer to obtain with type the effect so often and so increasingly required by advertisers and agencies, and heretofore attainable only by hand-lettering: sharp contrast between the very light and the very heavy. The emphasis so obtained is effective in the extreme, and is in constant demand.

Metropolis has been designed to meet this requirement. The Light and Bold harmonize perfectly, and their combination irresistibly attracts the eye. By varying their proportions, any desired tone may be secured.

Metropolis Light has an elegance and charm which at once conveys the atmosphere of quality; the Bold has all the vigor and punch required for strong display, without, however, any sacrifice of harmonious design or legibility.

The special fonts of capitals and long ascending lower case characters provide further opportunity for varied and striking display effects in all classes of high-grade composition.

METROPOLIS

8 Point
25A-50a \$3.60

PRODUCTION AND DISPLAY OF ARTISTIC CALENDARS
Distinctive and harmonious display combined with legibility stand out prominently as the most important features in the composition of the

10 Point
25A-50a \$4.40

SOME PARADOXES OF SCIENCE
Distinguished scientists assert that the solid and homogeneous substance described as

12 Point
20A-40a \$5.20

USEFUL INFORMATION FOR HOLIDAYS
Many persons just now are trying to decide where they will spend their annual vacation. A list of the best

14 Point
20A-40a \$6.80

THE GUILD OF PRINTERS
has recently held their interesting ~
exhibition of high grade printing

18 Point
12A-26a \$6.00

A NUMBER OF PRICES WERE
given to those members of the Guild of

24 Point
8A-17a \$6.00

CHAMBER MUSIC
Meritorious Production

30 Point
6A-12a \$8.00

MEASUREMENTS
Dramatic Masterpiece

METROPOLIS

HANDSOMER
Desirable Method

PRODUCE
Latest Fashion

36 Point
4A-7a \$9.40

48 Point
3A-5a \$10.40

Characters in Font

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z & \$ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o
p q r s t u v w x y z ff fi fl
. : , ; - ' ! ? () * †

Showing
18 Point

SMITHS

FURNISHING AND
DRAPERY EMPORIUM

During the recent period of severe depression we have made very large purchases in all Departments of Goods at prices very much below the usual cost of production and are now offering same at exceptionally low prices for cash. The reductions are strictly confined to present stock, and the goods in the catalogue are only offered subject to being unsold upon receipt of order

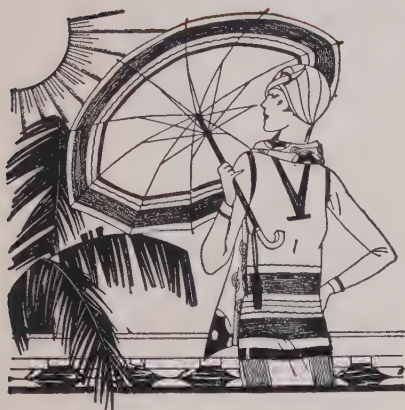
GREAT SALE

MONDAY & TUESDAY · JULY 5 & 6

Twelve perfect months of summer in

BERMUDA

THE ISLAND OF GOLDEN SUNSHINE



Plan now to be in Bermuda to spend the glorious Fall. Summer in these flowered isles lingers until after New Year's, and you may enjoy golf, tennis, bathing, and all such sports at a time when Northern playgrounds are cold and deserted. There are months of rare delight in this British Colony—the

ideal and timely place for a late vacation or more leisurely stay. Two days from New York City, a pleasant sea voyage made on luxurious ships. The hotels, restaurants and clubs are excellent, and the rates are surprisingly low, especially at this season. Come see for yourself and be prepared to have the time of your life in these magic islands of perpetual sunshine and individual beauty.

FURNESS **BERMUDA LINE**

34 WHITEHALL STREET · NEW YORK
256 CENTRAL AVENUE · CHICAGO

**15 DAY
CRUISE
\$248
Everything
is included**

METROPOLIS BOLD

8 Point
22A-45a \$4.20

COMPREHENSIVE SCIENTIFIC INFORMATION
Eminent scientists state that extraordinary effects
would undoubtedly be produced if human eyesight

10 Point
20A-35a \$4.60

BALTIMORE ORCHESTRAL SOCIETY
and the Amateur Operatic Society under
the direction of Professor Rob. Browning

12 Point
15A-26a \$5.20

SCHOLASTIC OUTFITS
now offered to parents at

14 Point
12A-23a \$6.20

ADVERTISING NOVELTIES
Reproduction of the cleverest

18 Point
8A-15a \$5.60

BOURNEMOUTH
Municipal Theatre

24 Point
5A-10a \$6.00

MODERN DESIGNS
American Exhibition

30 Point
4A-8a \$8.20

ENTERPRISE
Health Resort

METROPOLIS BOLD

REGISTER
Household

36 Point
3A-6a \$10.60

ROMAN
Material

48 Point
3A-5a \$15.60

HOME
Nature

60 Point
3A-4a \$18.80

METROPOLIS BOLD

72 Point
3A-3a \$25.60

PIKE
Bride

84 Point
3A-3a \$34.80

Deal

96 Point
3A-3a \$46.40

Fold

**Unheard
of values
in Men's
Shoes!**

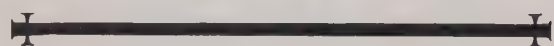


—+—
**Today
only,
June
10**
—+—

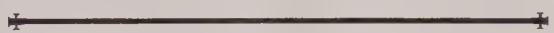
\$6

Regularly to \$10

Lidds



**Lidd Brothers Shoes have a
pronounced flair for quality,
comfort and style. The mod-
els included in this sale have
all been in our regular stock.
Such popular leathers as the
scotch grain, calf, and the new
Gibraltar are featured. All to
be closed out at one price--\$6**



**HUMBERT AVENUE AT
NINETEENTH STREET**

Composed Entirely in Metropolis Bold with Long Ascenders

METROPOLIS WITH LONG ASCENDERS

Lower case
ascending
characters

b d f h k l ! ?

The special long ascenders, shown here and opposite, are designed for use with the regular Metropolis Bold. The following sizes come in complete fonts of special caps, lower case and long ascenders:

12 Point
(8 pt. face)
15A-26a \$3.80
14 Point
(10 pt. face)
12A-23a \$4.80
18 Point
(12 pt. face)
8A-15a \$5.60
24 Point
(18 pt. face)
5A-10a \$5.60

30 Point
Use with 24 pt.
5A \$3.40

42 Point
Use with 30 pt.
4A \$4.80

**The Advantages Derived from this Feature will
Do Much Toward Bettering the Finish
Long Ascenders Lend a Touch
That Is Often Desirable**

All the following larger sizes come in fonts containing special capitals complete and only the following lower case characters—b, d, f, h, k, l, !, ?. These combine with the lower case of the normal Metropolis Bold of the next smaller size, as follows:

**Help Should Work
Holden Guild**

**METROPOLIS
WITH LONG ASCENDERS**

**Delightful
Unbend
Medal
Relic**

**EXTRA NUMERAL FONTS
(Metropolis Bold Only)**

24 pt., 9 Zeros \$2.00 48 pt., 9 Zeros \$7.80
30 pt., 9 Zeros .. 3.40 60 pt., 3 Zeros .. 3.60
36 pt., 9 Zeros .. 5.20 72 pt., 3 Zeros .. 5.20

48 Point
Use with 36 pt.
3A \$7.00

72 Point
Use with 48 pt.
3A \$10.40

84 Point
Use with 60 pt.
3A \$15.80

96 Point
Use with 72 pt.
3A \$18.80

Extra
Numeral
Fonts

**for
early
autumn**



COATS that speak for themselves in value received. In this group you will find every coat is as new as the season . . . each is a fashion leader in its field. Each is furred with selected skins, and each is an extraordinary value. All coats in this group are of the latest design; a study of fabric, fur, line . . . and workmanship will prove the superiority of these garments. See them tomorrow.

FROM
\$51⁰⁰

UP TO
\$81⁰⁰

SHOP FOR
WOMEN
FOURTH
FLOOR..

456 Browning St.

Barker, Malvin & Co.

KABEL

KABEL LIGHT ITALIC

KABEL BOLD

KABEL BOLD ITALIC

ZEPPELIN · **KABEL
INLINE**

DESIGNED BY RUDOLF KOCH





WARNING

This type face is the
original & authentic
design of Professor

RUDOLF KOCH

We warn all printers and advertisers that the name Kabel has been appropriated and its design copied. Those accepting the pirated imitation may suffer through inferiority in design and workmanship, or its failure to line or match the original imported cutting.

CONTINENTAL
TYPEFOUNDERS ASSOCIATION, INC.

216 East 45th Street
NEW YORK CITY

THE MODERN GOTHIC

OR SANS SERIF

THE increased use of modern illustration and modern layout has created an imperative need for an appropriate type face. This has resulted in numerous unsuccessful experiments with existing designs, most painful results having been achieved when the type chosen was a decorative, ornamental letter.

One of the essentials of sound modernism is simplicity, with purity and directness of line; and it is not surprising that a type of the utmost simplicity, without serifs or hairlines, should have become recognized abroad as the correct medium for modernistic work. But the American sans-serifs,

commonly called Gothics, were ugly beyond imagining—so characterless and unattractive that many believed a beautiful Gothic could never be cut.

It remained for Professor Rudolf Koch, the designer of the Eve and Neuland series, to prove the contrary. Since his creation of the Kabel series, it has been seized upon in both Europe and America as a triumph of design. Its success here among advertisers has been phenomenal. It has been imitated several times, although, so far, the copies have failed to reproduce the spirit and vitality of the original.

The series has recently been further enriched by the cutting of an italic, and by the Zeppelin or Kabel Inline titling letter, both of which are given their first American showing in this section of the book.

Kabel Bold Italic is now stocked in sizes from 6 through 48 point. Used with the Zeppelin, or Kabel Inline, this latest design of the series makes possible a variety of effect offered by no other sans-serif letter series.

KABEL

6 Point
44A-88a \$4.70

8 Point
34A-66a \$5.10

10 Point
28A-58a \$5.60

12 Point
26A-51a \$7.00

14 Point
22A-40a \$7.60

18 Point
14A-28a \$7.80

24 Point
10A-20a \$8.30

30 Point
6A-12a \$8.60

36 Point
5A-9a \$8.80

THE ADMIRABLE TENDENCY TOWARD SIMPLICITY, EXEMPLIFIED SO FINELY and so emphatically in the manufacture and sale of "modern" furniture, naturally has

ITS BEARING ON THE TYPOGRAPHERS WHO MUST HELP to advertise the furniture or the automobile or the vanity case which is

IN THE MODERN MANNER. CLEAN-CUT SUBJECTS demand clean-cut illustration, and a type-face in harmony.

HERE IS A NEW ACCOMPLISHMENT OF creative genius in the method of modernized design.

EFFECTS BY THE USE OF EVEN LINE & mass are what is needed and can be supplied

BY THE USE OF SANS-SERIF TYPES not only mechanical industries but every

CRAFT IS ALIVE TODAY to the necessities of organization

WITH CONSTANT efforts to mechanize the

ROUTINE JOBS and then exonerate

KABEL

EMPLOYEES

as well as owner
felicitated father

48 Point
4A-8a \$12.60

HONEST!

neither hope

60 Point
3A-6a \$17.40

DESPAIR

tribulations

72 Point
3A-6a \$20.80

KABEL

84 Point
3A-3a \$24.50

THOSE
desirable

Characters in Font

Showing
24 Point

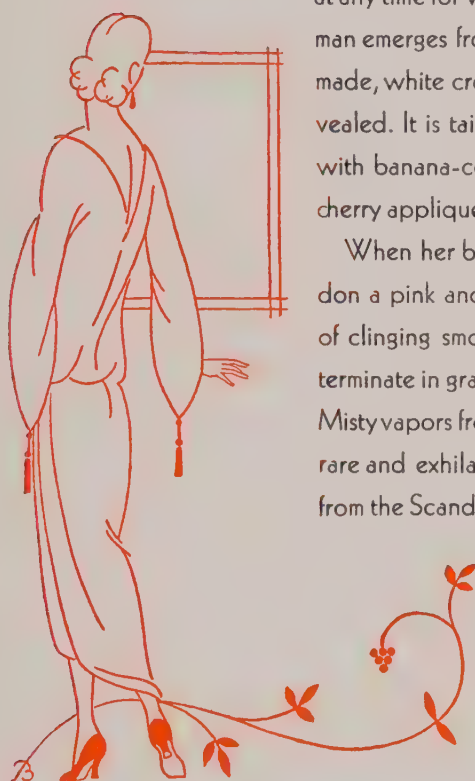
A B C D E F G H I J
K L M N O P Q R
S T U V W X Y Z
◆ & « » . , - ' : ; ! ? () ¶
\$ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l
m n o p q r s t u v
þ w x y z ft ff fi fl ¶

FASHIONS FOR EVERY HOUR OF DAY AND NIGHT

What a well-dressed woman wears from the time she wakes in the morning until she retires at night is shown in the following pages. The outfits and accessories illustrated come in a variety of colors and sizes. Additional information concerning everything presented here will be furnished by mail. Or, if possible, call in person to see the material displayed in the various departments.

The well-dressed woman's day dawns musically. It enters to the tinkling melody of an exquisite musical clock which tells this devotee of fashion it is time to contemplate another day. The clock, which comes from Germany, plays at any time for which it is set. As the smart woman emerges from her bed, a lovely Belgium-made, white crepe de Chine nightrobe is revealed. It is tailored, yet delicately feminine, with banana-colored binding and organdie cherry applique design.

When her bath is ready, it is the signal to don a pink and flame-colored satin negligee of clinging smoothness, the sleeves of which terminate in graceful knots of the deeper tone. Misty vapors from the hot bath breathe forth a rare and exhilarating fragrance. Toilet articles from the Scandinavian provinces lend a touch



◆ 4 ◆

KABEL LIGHT ITALIC

6 Point
44A-88a \$4.60

THIS IS THE FIRST AMERICAN SHOWING OF THE LIGHT ITALIC FOR THE KABEL series It is the only modern gothic italic and has been designed for advertisers, who have

8 Point
34A-66a \$5.20

LONG FELT THE NEED OF A TYPE FACE OF THIS KIND. IT HAS THE same weight and general characteristics of the Kabel Roman, which makes

10 Point
28A-58a \$5.80

FOR UNITY AND HARMONY WHEN USED TOGETHER All the desirable qualities that have made the Kabel the 365

12 Point
26A-51a \$7.20

MOST POPULAR OF ALL THE SANS-SERIF FACES will be found in this unprecedented italic. Typographers

14 Point
22A-40a \$7.60

AND ADVERTISERS KNOW THAT MANY times the desired effect can only be secured by

18 Point
14A-28a \$8.20

THE JUDICIAL USE OF THE RIGHT italic. We feel certain that the possibilities of

24 Point
10A-20a \$8.60

THIS TYPE WILL BE READILY appreciated by those endeavoring

30 Point
6A-12a \$9.20

TO CREATE THE BEST the ultimate aim of every

KABEL LIGHT ITALIC

TYPOGRAPHER

ought always to be

PERFECTION

a closer harmony

36 Point
5A-9a \$9.20

48 Point
4A-8a \$12.80

One Word



Note the effectiveness of a single word in italic. Broken into color, it becomes still more forceful. The Kabel Light Italic comes to meet the demands of modern publicists at a time when an italic sans-serif letter had become indispensable. Its advent brings to a timely end many unsatisfactory and obsolete substitutes.

Note: Kabel Light Italic, while designed for use with the Kabel roman, may be used alone with excellent results. It is unique in its field, and attracts instant attention.



The only genuine Kabel series is that imported by the Continental Typefounders Association, Inc.





HALF PRICE SALE

9.75 ♦ 11.75

Formerly to 25.00

The semi-annual sale of Pedemodes includes many of the season's most successful models. ¶ Pedemodes are designed in Paris and made on perfect-fitting American lasts . . . now, for the first time, these shoes are placed on sale. ¶ Opera pumps, one straps, Oxfords, shoes for all occasions! Kids and leathers for daytime, silks and brocades for evenings. Not all sizes, to be sure, in each style, but you'll find many in your size.

PEDEMODE

660 FIFTH AVENUE

THE SMARTEST SHOES IN TOWN · DESIGNED IN PARIS

Kabel and Zeppelin; Signature in Bifur

[32]

PRESENTING THE NEW 112 H. P.

CHRYSLER

IMPERIAL 80 BROUGHAM

WALTER P. CHRYSLER and his engineers present what they believe to be the most notable car ever produced under Chrysler auspices—the new 112 horse-power Imperial 80, most powerful motor car of quantity production in America today.

The combination of the high-compression «Red-Head» with the larger motor gives fully twenty per cent greater torque; while the increased length and width of the car, with its longer springs anchored in blocks of live rubber, and the new rubber engine mountings front and rear confer luxurious quiet and comfort of riding unlike anything you have ever experienced. Exclusive body styles give an artistry of line thoroughly in keeping with its performance.

You should see the Chrysler Imperial 80. Then ride in it, for demonstration is the only way to realize its superiority in every field of engineering.

HARMON MOTOR CAR CO.

32 COUNTY PARKWAY
BLUE RIDGE · NEW YORK

Kabel and Kabel Light Italic in Combination

KABEL BOLD

6 Point
40A-80a \$4.10

8 Point
30A-60a \$4.80

10 Point
26A-53a \$5.60

12 Point
24A-47a \$6.60

14 Point
22A-42a \$7.50

18 Point
12A-26a \$7.60

24 Point
8A-17a \$7.70

30 Point
6A-10a \$7.80

36 Point
5A-7a \$8.40

THIS IS THE END OF EVERY JOURNEYMAN'S DESIRE. NOW IN STOCK TO
take away the breath of the mid-victorians and delight the younger generation of

THE SPECIES ENTITLED TO RESPECT & ADVERTISING ARTISTS
finding a new chord in the stark primitive and jazzy dipsomania

CHARACTERISTIC OF THE AGELESS URGE TO
novelty. As is usual this urge expresses itself in cycles &

HERE IS A REVERSION TO THE CLASSIC
severity we hear so much about but never discover

IN NEO-CLASSIC REPRODUCTIONS
dating from last century's activities in revolt.

WHEREVER CHARACTER FIGHTS
the true kinetic expression of this century

LO AND BEHOLD YOUR
spirit's lifeblood oozes forth in

GORY SPLENDOR
shivering into atomical

RADIATIONS
inconsequentially:

KABEL BOLD

PRODUCTS
klondike gold
non-expansive

48 Point
4A-6a \$11.60

MYOPIC
honourable

60 Point
3A-6a \$17.30

WIDTH
observed

72 Point
3A-6a \$22.60

KABEL BOLD

84 Point
3A-3a \$24.10

NEAT
pleasing
Design

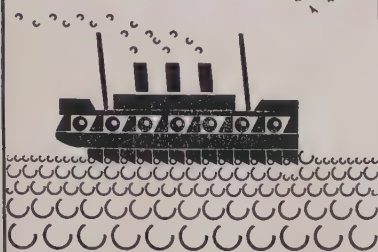
96 Point
3A-3a \$31.20

Extra
Numeral
Fonts
(Kabel Bold)

EXTRA NUMERAL FONTS (Kabel Bold Only)

14 Point, 54 Zeros . \$2.50	30 Point, 34 Zeros . \$4.50
18 Point, 36 Zeros . . 2.50	36 Point, 24 Zeros . . 4.50
24 Point, 25 Zeros . . 2.50	48 Point, 12 Zeros . . 4.50

\$ 1 2 3 4 5 6 7 8 9 0



All-Expense TOUR... to **FLORIDA**

6-12 days
\$69.50
and up

Also
All-Expense Tours
to
MIAMI
and
HAVANA
\$165 up

Let's Go!

THE finest way to see all of the famous resorts of the South at a low cost. You may visit such famous places as Charleston, Jacksonville, St. Augustine, Ocala, Daytona Beach, Silver Springs, West Palm Beach, and Miami. ¶ Everywhere there are interesting sightseeing trips--and the inter-city runs are made in big de luxe busses. Wide diversity of attractions and a great variety of scenery. *Rates include meals and berth on steamers, motor transportation on shore, sightseeing trips, meals and rooms at first class hotels.* Sailings from New York Tuesdays, Wednesdays, Thursdays, and Saturdays.

For information and special booklets apply

HYDE ♦ CALORY
Lines

545 FIFTH AVENUE · PIER 36 NORTH RIVER

KABEL BOLD ITALIC

6 Point
40A-80a \$4.60

THE MODERN TREND OF DESIGN IN PRINTING AS WELL AS ARCHITECTURE, household furnishings, or in fact nearly anything we can mention, is apparently

8 Point
30A-60a \$5.20

TOWARD SIMPLICITY AND A GREATER USE OF COLOR. THIS means then that many frills that were once considered practically

10 Point
26A-53a \$5.80

INDISPENSABLE, HAVE NOW LOST THEIR APPEAL. A modern article is made to appear for what it is and makes

12 Point
24A-47a \$7.20

NO PRETENCE OF BEING OTHERWISE. THUS a type face which still attempts to imitate ancient

14 Point
22A-42a \$7.60

MANUSCRIPTS IS INCONGRUOUS IN a strictly modern layout. An alphabet, then,

18 Point
12A-26a \$8.20

DESIGNED FOR TYPE TO BE USED today must be simple and not try to hide

24 Point
8A-17a \$8.60

THE FACT THAT IT IS TYPE the success of Kabel in modern

30 Point
6A-10a \$9.20

PRINTING PROVES that it is truly modern.

KABEL BOLD ITALIC

***THIS ITALIC FOR
the series is a result***

***OF A GREAT
many demands***

36 Point
5A-7a \$9.20

48 Point
4A-6a \$12.80

THIRD STATE BANK

CORNER OF CATHERINE & PHELPS STREETS

INTEREST

5
PER
CENT

PER YEAR

*Banking hours from 10 A. M. to 7 P. M. on Mondays, Saturdays from
10 A. M. to 12 M., other days 10 A. M. to 3 P. M. Holidays Excepted.*

Interest begins on day of deposit

ZEPPELIN
(Kabel Inline)

18 Point
12A-26a \$7.80

24 Point
8A-17a \$8.00

30 Point
6A-10a \$8.20

36 Point
5A-7a \$9.30

48 Point
4A-5a \$12.80

60 Point
3A-4a \$19.00

ZEPPELIN, OR KABEL INLINE, IS
the true expression (\$1234567890)

OF MODERN ARTISTRY
in the designing of type faces.

ADVERTISING, AS
a patron of the arts, has
USED KABEL IN
a commercial way

AND FORE
sight has been

PAID well

ZEPPELIN
(Kabel Inline)

GREAT

type faces

MAKE

duration

Zippel

72 Point
3A-3a \$23.40

84 Point
3A-3a \$24.50

96 Point
3A-3a \$33.60

AMBASSADOR

caters to your
Every Want

PITTSBURGH'S *NEWEST* HOTEL



A modern, fire-proof hotel at the most convenient location. Over five hundred rooms, each with connecting bath. ¶ A large swimming pool and gymnasium at your disposal. ¶ Excellent service, the best food, and an atmosphere of friendliness, (which is our policy in a nut shell) assure you the maximum peace of mind.

\$ 6⁰⁰
PER DAY

IN PITTSBURGH IT'S THE
AMBASSADOR
DUQUESNE WAY AT FOURTH

Gloria

(First American Showing)



McGurk Studio

LEVANTINE

Art of Pre-Hellenic origin is the subject of the Spring Exhibition at the McGurk Studio and Gallery. A brief summary of the articles displayed will be found within this catalogue. (McGurk's is deeply indebted to Mrs. K. Q. Livhorst for her kind assistance in arranging the articles for the Exhibition.

Spring Exhibition

*G*loria, as seen in actual use.— Beautiful in itself, it has a striking effect in combination with certain faces.

At left.—Gloria and Nicolas Cochon Bold

Below.—Gloria and Sphinx

PRESENT
AT DOOR

APRIL
SIXTH
1930

Billet ANNOUNCES WITH PRIDE THE

PREMIER SHOWING OF EARLY

AUTUMN FASHIONS IN THE MODE.

AT HOTEL CHARLEMONT, GRAND

BALLROOM, MONDAY, APRIL 6TH

PIERRE MONTCALEM DE BILLET . .

Gowns

To Glorify American Typography

Continental Presents

Gloria

*This graceful new type
from Spain shows the
newest trend in typog-
raphy. In color, in de-
sign and legibility, it is
far in advance of other
boldface scripts here or
abroad. 8 to 60 Point.*

*This is the face
long needed by
advertisers and
typographers.*

Characters in Font

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
fl ff fi () ~ \$ 1 2 3 4 5 6 7 8 9 0 + , - ' ; ! ?

Gloria

8 Point
20A-40a \$4.60

Gloria.—A new, distinctive type face imported from Sunny Spain especially to bring a note of freshness to American typography. It has many beautiful characteristics, one of the most prominent being the grace achieved in its design. The capital letters, in particular, have a

10 Point
18A-33a \$4.80

Decorative motif which is altogether unlike anything heretofore attempted in the province of an advertising face. For an effect of distinction, nothing can surpass a heading set in Gloria; it has sufficient strength and blackness to outweigh

12 Point
15A-26a \$5.20

Any similar modern script or semi-script design. Yet this essential detracts not one iota from its beauty; typographers may be assured that the long-desired bold face script is at last within their reach.

18 Point
12A-23a \$5.80

The treatment accorded a given piece of copy may obviously vary widely between certain limits, which are defined by the

24 Point
(Small)
8A-17a \$6.40

Exigencies of the job in hand perhaps more than by the designer's ability. \$1234567890

Gloria

*Good Figures Come For
This Newest Type Face*

24 Point
(Large)
5A-11a \$7.20

*Advertisers' Friends
Determined to Help*

30 Point
4A-9a \$8.60

*Industry & Art
Work Together*

36 Point
3A-6a \$9.40

For Greatest

48 Point
3A-5a \$13.40

Ad Copy

60 Point
3A-5a \$18.80

From Spain

To You..

Gloria Brings

a Message

of value

✠

Gloria
is hand let-
tering . . . not the
average work that is
turned out by the average
letterer, but the skilled work of
a master. ¶ Suppose your customer
specified hand lettering on a display line,
and you had this line drawn by the best artist
in town; then sent it back to be completely done
over five separate times. Imagine the bill! ¶ Yet this is
exactly the way a type design is prepared, except
that it is redrawn nearer fifty times than five.
With Gloria in your cases you command
the services of the most skillful of
Spanish calligraphers—not for
one job, but for all—and
at half the price you
would pay for a
single job of
merit.

✠

— *This*
page is com-
posed in Gloria
and the Eve Heavy.
The decoration is made
from LaTour Border units.

+ EVE +
EVE ITALIC
EVE HEAVY
EVE HEAVY ITALIC

DESIGNED BY RUDOLF KOCH



The Book-of-the-Month Club Choice
for January

JOSEPH AND HIS BRETHREN

By H. W. FREEMAN

WITH AN INTRODUCTION BY R. H. MOTTRAM
AUTHOR OF "THE SPANISH FARM TRILOGY" ETC.

Jacket design from a woodcut in three colors
by Paul Honoré

First printing 85,000 copies

Publication date, January 10 • Price \$2.50



HENRY HOLT AND COMPANY
ONE PARK AVENUE • NEW YORK

[50]

Of this extraordinary novel, Dr. HENRY SEIDEL CANBY wrote in the Book-of-the-Month Club News: "Here is a picture of human nature with a timeless quality like those frescoes of vigorous youth that the Italians of the early Renaissance liked to paint... Like old folk tales the novel begins quietly, and proceeds simply, until somewhere towards the middle the reader suddenly knows that at last he has a real story on his hands which must be finished, like an experience in real life which must be carried on to the end."

When Dr. Canby cast about for books with which to compare "Joseph" because of its fresh originality he mentioned "The Constant Nymph," "The Sun Also Rises," "The Bridge of San Luis Rey," "The Time of Man," and "My Antonia."

THE
EVE
SERIES



FROM the level of commonplace types there rises occasionally a masterly design, standing head and shoulders above its fellows, an artistic triumph. Its success is based securely on soundness of drawing, legibility, an absence of freakishness, and attractive appearance in mass. Such a type is the *Eve Series*. To the printer seeking to do quality work this type offers possibilities not presented by any ordinary letter. Booklets, letter-heads, programs—in fact, the whole range of commercial work—can be given beauty and distinction by the use of *Eve*. To the advertiser this type has meant added pulling power and attraction value. The design is thoroughly legible, yet of marked distinction and individuality. An advertisement in *Eve* not only stands out from the page but conveys the implication of quality. An important addition to the Series—one which will greatly increase its usefulness—is the new *Eve Heavy Italic*, shown for the first time in these pages. Its forceful design enhances the value of the entire Series, and makes possible new display combinations.

NOTE: The swash capitals cut for the italic are included in regular fonts at no increase in price.

EVE

8 Point
30A-60a \$4.80

COPY SERVICE BY THE PRINTER IS ENCOURAGED BY
up-to-date buyers. Some persons cling to the idea that they know
what they want and how to do it; but their number is decreasing

10 Point
26A-53a \$5.20

CENTRALLY LOCATED FOR EFFICIENT, CARE
ful and prompt service, ample stocks of selected European
types are held in New York. These are specially cast on the

12 Point
24A-47a \$5.90

UNITED STATES POINT SYSTEM
and fonted according to the standard
already in operation in this country

14 Point
22A-42a \$6.80

TO THE PRINTER THIS MEANS THAT HE
has ready to hand distinguished materials never
before available. If he is a worthy typographer, he

18 Point
12A-26a \$6.90

CAN PRODUCE WORK
of beauty, character and interest

24 Point
9A-19a \$7.40

HE COULD BE EQUIPPED
to satisfy the special discriminating

30 Point
6A-10a \$7.40

PATRONS WHO
always want unusual effects

EVE

TYPE DESIGNS
that are well-drawn

36 Point
5A-7a \$8.40

DEMANDS
particular set-up

48 Point
4A-6a \$11.40

Characters in Font

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z & \$ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o p q
r s t u v w x y z ch ck fi fl ff ft
. : , / = ' ! ? () ÷ + €

Showing
18 Point

EVE ITALIC

8 Point
30A-60a \$4.90

NO WORDS OF MINE FOR THIS ANNIVERSARY OCCASION or the New Year could be more appropriate than these, and as an admonition to myself and for your comfort I also remember

10 Point
26A-53a \$5.30

TO THE ADVERTISER THIS TYPE MEANS ADDED interest and pulling power in any layout. The type itself is attractive and by its novelty, catches the eye. Its mass effect

12 Point
24A-47a \$6.10

IS ARRESTING, BECAUSE IT IS different. Unlike the best (and therefore the most overused) American type faces

14 Point
22A-42a \$7.70

APPEARANCE IS NOT HACKNEYED its appeal is fresh, not dimmed by constant overuse which makes most faces common and unwanted by

18 Point
12A-26a \$7.90

BUYERS OF PRINT who have taste, discrimination

24 Point
9A-19a \$9.10

IMPORTED DESIGNS are new, interesting and attractive

30 Point
6A-10a \$8.80

ALL THE TYPES are cast on American points

EVE ITALIC

U. S. HEIGHT

36 Point
5A-7a \$9.80

to paper & fine metal

JEALOUS

48 Point
4A-6a \$14.80

helpful printers

Characters in Font

A B C D E F G H I J K

L M N O P Q R S T U V

W X Y Z & \$ 1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o p q

r s t u v w x y z ch ck fi fl ft ff

. : , ; = ' ! ? () & ¢

Showing
18 Point

A B D E G H J K L M R S

OPPORTUNITIES GALORE !

MILLFIELDS

BUILDING
PLOTS

100 x 180

\$949⁰⁰

..... a delightful settlement on Long Island's famous old South Shore. The Village of Millfields is the oldest English settlement in western Long Island, having been settled in 1643. Until recently the greater part of the development was owned by the grandson of the original settler.

Millfields is on the Great South Bay, which affords sailing, bathing and fishing. It is only ten minutes by motor from the Garden City Golf Club, and fifty minutes from Pennsylvania Station, New York City.

JOHN SPEER
ASSOCIATES + INC.

3690 MERRICK DRIVE

PHONE SUNRISE 2442

DRESSES

For All Occasions

January brings this opportunity to buy new dresses at real savings, in a variety of latest fashion designs.

The Daytime Dresses

include silk crepes in youthful black, the new brilliant colors, and many smart "early prints".

The Afternoon Dresses

are of sheer silk crepes with or without sleeves. The sleeveless are with cunning cape collars.

The Evening Dresses

are trailing, swirling chiffons in debutante shades, smart flat crepes and lovely pastel laces.



79⁵⁰

THERESA SHOPS

428 FIFTH AVE · NEW YORK
39 FULTON ST · BROOKLYN

Most important of all, these dresses are as fine in quality as they are smart in fashion.

EVE HEAVY

8-Point
28A-54a \$4.80

GOOD OLD FRANKLIN CALLED HIMSELF "POOR Richard," but he was neither poor in money nor in spirit; he made as good a printer as was to be found in the colonies and

10 Point
23A-47a \$5.10

NEW TYPE SERVICE CONSTITUTES A WIDENING of the type resources of American printers to include the finest products of the European type designers. Why it is.

12 Point
22A-44a \$5.90

BECAUSE PREVIOUSLY IN THE United States, our best printers could not secure the typographic materials

14 Point
20A-40a \$6.60

OF EUROPE. IT WAS NOT RIGHT THAT this country which leads the world in much note-worthy typography, should be cut off and totally

18 Point
12A-26a \$6.80

DEPRIVED OF ALL OF these valuable & exotic types

24 Point
8A-17a \$7.00

JUST WHAT THIS MEANS now, for the first time, the choicest

30 Point
6A-10a \$8.00

TYPE FACES AND decorative material is now

EVE HEAVY

NOW READY

available to printers

OF THE U.S.

quality printing

NEARLY

physiological

ADwriter

36 Point
5A-7a \$8.80

48 Point
4A-6a \$11.80

60 Point
3A-5a \$16.40

72 Point
3A-5a \$19.40

EVE HEAVY ITALIC

8 Point
30A-60a \$4.90

*THE TOWN WAS GLAD WITH MORNING LIGHT, AND
the places that had shown ugly and distrustful all night long
now wore a smile; and sparkling sunbeams dancing on waves*

10 Point
26A-53a \$5.40

*AND TWINKLING THROUGH BLIND AND CUR
tain before sleeper's eyes, shed light even into dreams, &
chased away the shadows of the night. Birds in hot rooms*

12 Point
24A-47a \$6.40

*COVERED UP CLOSE AND DARK, SENSED IT
was morning, and chafed and grew restless in their
little cells; bright-eyed mice crept back to their tiny*

14 Point
22A-42a \$8.20

*HOMES, NESTLED TIMIDLY TOGETHER
before they had penetrated very far into the laby-
rinth of men's abodes which yet lay between them*

18 Point
15A-30a \$8.20

*THIS ASPECT BEGAN TO MELT
away, and the noise and bustle to usurp*

24 Point
9A-19a \$8.60

*SOME CARTS RUMBLE
by and first break the charm of*

30 Point
6A-10a \$8.60

*MAGIC ISLAND
could clearly discern the*

EVE HEAVY ITALIC

SOMETHING
a task accomplished

ZONE SIX
cogito ergo sum

36 Point
5A-7a \$9.80

48 Point
4A-6a \$15.40

The EVE Series

Eve Heavy is another of the types created by the versatile designer of the Kabel and Neuland series, Prof. Rudolf Koch. The roman was issued in 1922, being followed the next year by the exceedingly graceful italic. In 1924 the *Eve Heavy* roman was first cut. This face proved so popular here in America that a companion heavy italic was prepared, being first cast late in 1929. This rounds out and completes the series.

CONTINENTAL
TYPEFOUNDERS ASSOCIATION, INC.

Summary

Eve Roman, in nine sizes from 8 to 48 pt.

Eve Italic, in same nine sizes, 8 to 48 pt.

Eve Heavy, eleven sizes from 8 to 72 pt.

Eve Heavy Italic, nine sizes, 8 to 48 pt.

NAVY BLUE SUITS

*at
one-third
off
for
to-day
only*

35.25
to
49.47

We are offering a variety of hand tailored suits in navy blue at a great reduction in price. There are unfinished worsteds and cassimeres in plain or striped design, with rare character in the weave, and your choice of single or double breasted models. A great variety guarantees a most satisfactory selection.

Gentlemen's Superlatively Fine Overcoats

Including Cashmir Curls,
Camel Hairs, Worumbos
and Llamas in late styles.

39.27

third floor

PELL'S

EAST BRIDGE AT FIFTH STREET

NICOLAS COCHIN

.....**BOLD**.....

Le MERCURE

(Nicolas Cochin Outline)





FASHIONS FOR FASHIONABLES

THERE is an arresting simplicity, an indefinable quality about Lenom fashions which the inveterate globe trotter and cosmopolite recognizes as truly Parisian. It has even been whispered (sub rosa!) that many a smart matron and debutante buys her Paris clothes at Lenom's in replica . . . and all the accessories to go with them . . . without anyone's being the wiser. The moral would seem to be obvious!

Our Newport, Bar Harbor and
Southampton salesrooms will be
open as usual this summer from
June first to September fifteenth.

Newport
Bar Harbor
Southampton

A. I. LENOM, inc.
FOURTH & MADISON

The NICOLAS COCHIN SERIES

ONE of the earliest and most successful of the European typefaces to be imported into the United States was the Nicolas Cochin series. This is a French face, designed in Paris and cast in the same foundry as the *Astrée* (pp. 59 to 64). In the few years that Nicolas Cochin has been available here, it has found increasing favor with American advertisers.

But one consideration has limited its usefulness: the lack of a companion titling letter for display purposes. In France the need was supplied by the use of a Nicolas Cochin Inline, known as *Le Mercure*, which had been designed and issued as an integral part of the Nicolas Cochin series. Its grace and slight irregularity, coupled with the fact that it was the same design in outline form, made it an essential and most attractive part of the series, with which it, of course, har-

monized perfectly. It is used for the heading of this page and for the initials and signature of the advertisement opposite.

Experience with this series has revealed another important necessity. The demands of display advertising and the increasing vogue for letters of generous color called for a bolder face, not super-black, but suitable for use, as here, in text, and, in the larger sizes, for vigorous title lines. This Nicolas Cochin Bold is now available in this country, as shown in the following pages. The four sizes of the Inline and the nine sizes of the Bold triple the value and applicability of this most useful and popular face.

SET IN 12 POINT NICOLAS COCHIN BOLD. LE MERCURE HAS BEEN SHOWN IN THE HEAD.

NICOLAS COCHIN BOLD

12 Point
18A-48a \$5.70

CARDINAL MAZARIN, A STATESMAN

In his time it was not uncommon for a public man to take advantage of his position to promote trading

14 Point
14A-40a \$6.00

THE AVERAGE PRINTER

They exemplify, indeed, a standard which I suppose it fair to say, the

16 Point
12A-32a \$6.60

A GENUINE IMITATION ART

Many printers know that an art paper is a relatively inferior paper base coated on one

18 Point
10A-24a \$6.70

ON BOOKBINDING

Samuel Pepys was fond of

24 Point
9A-20a \$8.60

IMPORTED DESIGNS

are interesting and attractive, to

30 Point
6A-15a \$8.80

THE NEWSPAPER

shall not be printed in blue

NICOLAS COCHIN BOLD

PROMENADE

to advocate a more

SYSTEM

to parties me

GLASS

for drinks

36 Point
4A-11a \$10.20

48 Point
3A-6a \$13.80

72 Point
3A-5a \$25.20

LE MERCURE

30 Point
6A Caps \$4.70
15a L. C. \$4.70

TYPE EXPRESSES
breeding and culture in its de
sign and style 1 2 3 4 5 6 7 8 9 0

36 Point
4A Caps \$5.50
8a L. C. \$4.30

THIS FACE IS
a Nicolas Cochin out

48 Point
3A Caps \$8.00
6a L. C. \$5.20

LINE TO
use for display

72 Point
3A Caps \$16.30
5a L. C. \$9.50

HEAD

Caps and lower
case may be
ordered separ-
ately.

ing for text

A S T R É E
ASTRÉE ITALIC

DESIGNED BY M. GIRARD



LUCY

*She dwelt among the untrodden ways
Beside the springs of Dove,
A maid whom there were none to praise
And very few to love:*

*A violet by a mossy stone
Half hidden from the eye;
Fair as a star, when only one
Is shining in the sky.*

*She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and oh,
The difference to me!*



(Set in Astrée Italic, 18 Point)



ASTRÉE

FEW TYPES can claim to be successful both in book work and in the field of advertising. This is true, however, of the *Astrée*, a face which has been characterized as “perhaps the most distinguished of any French design that has been brought out since *Les Cochains*.”

The roman of this series has dignity and vigor which are peculiarly its own, giving a strong, colorful text page for either booklet or descriptive catalogue use. In the large sizes it has adequate weight for effective display. The italic, with its striking swash capitals, is exceptionally spirited.

Probably the first appearance of this face in America was in a book privately issued by the Grolier Club, the *Gazette Françoise*. Since then it has been used extensively for both book and commercial printing.

The *Astrée* Series will produce distinguished and effective work wherever individuality is desired without sacrifice of the very important quality of legibility.

NOTE: The special swash characters cut for this face are included in the regular italic fonts at no increase in price.

A D M N P Qu R T U

ASTRÉE

10 Point
24A-47a \$4.80

12 Point
21A-42a \$5.40

14 Point
18A-37a \$6.40

18 Point
15A-28a \$8.80

24 Point
11A-21a \$9.80

30 Point
7A-14a \$10.40

36 Point
6A-12a \$12.00

42 Point
6A-11a \$15.20

Small fonts of
accented sorts
may be ordered
Separately for
each size.

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
The line above shows all letters in the cap alphabet at least once \$ 1 2 3 4 5 6 7 8 9 0

THE FREEDOM AND GRACE OF THE ASTRÉE
make it one of the favorites today, for advertising as well as the

MORE DISTINCTIVE CLASS OF BOOK
and commercial publishing work. Its instant success has

BEEN A SOURCE OF GREAT
satisfaction to its designer and the foundry

A NEW SIZE IN THIS SE
ries is the 24 pt., and a useful one

LAY IT IN THE CASE
and watch your other faces

GATHER DUST!
Modern and readable

WITH A MAG
netic appeal to all

ASTRÉE ITALIC

FINE PRINTING IS MORE THAN CAREFUL PRINTING
As Stanley Morison says, in his *Four Centuries of Fine Printing*, "The fine

PRINTER BEGINS WHERE THE CAREFUL
printer has left off." Yes, indeed. And where does the careful

PRINTER LEAVE OFF? HERE IS THE AN
swer in a few words: At the precise point where he tries

TO DO SUPERIOR PRINTING
with types of inferior design. Impossible!

A DESIGN OF BEAUTY
and excellence that pleases the eye

GOES A LONG WAY
toward making a mediocre

PAGE LOOK EX
cellent. Good type faces

ARE MORE
important 1 2 3 4 6

10 Point
24A-48a \$4.60

12 Point
22A-43a \$6.10

14 Point
19A-37a \$6.40

18 Point
13A-26a \$8.80

24 Point
10A-21a \$9.80

30 Point
8A-16a \$10.40

36 Point
6A-12a \$12.00

42 Point
6A-11a \$17.20

Small fonts of
accented sorts
may be ordered
Separately for
each size.

THE TALES AND POEMS
OF
EDGAR
ALLAN
POE

Edited and with an Introduction by
GRISWOLD WOODBURY

Volume IV
TALES OF THE GROTESQUE
AND THE ARABESQUE



New York
GROSSCAMP & DREECKER
1929

BIFUR

DESIGNED BY M. CASSANDRE



BIFUR
ONE-COLOR

24 Point
6A \$7.40

**A NEW NOVELTY
FRENCH TYPE 59**

36 Point
5A \$15.80

**LIGHT FIRE
CONTINUED**

48 Point
4A \$21.60

BURNING

60 Point
3A \$21.60

PLUME

BIFUR
TWO-COLOR

**HAS NO EQUAL!
SCORES A HIT 24**

24 Point
4A \$12.20

**BEST YEAR
IN HISTORY**

36 Point
4A \$19.80

EXPLAIN

48 Point
3A \$29.80

ENTIRE

60 Point
3A \$36.80

B I F U R

AMERICAN HEIGHT TO PAPER • AMERICAN BODY
ORIGINAL AND ONLY TWO-COLOR TYPE



THE
LATEST
NOVELTY
FROM
PARIS

IMPORTED EXCLUSIVELY BY

CONTINENTAL

TYPEFOUNDERS ASSOCIATION, INC.

216 EAST 45th STREET • NEW YORK CITY

SPHINX

SPHINX ITALIC

SPHINX INLINE

DESIGNED BY M. DEBERNY



Final Reductions of

Summer Furniture

Chaise Longue

Of Philippino cane . . . graceful lines, without cushions. Nice for the sun-room or porch.

\$35

Four-Piece Groups

Of Philippino cane . . . sturdily woven, strongly constructed . . . Stunning designs. Without the cushions (Cushions \$50 extra)

\$75

Wooden Chairs

Folding enameled frames with duck seats and backs. Unusual values at

\$4.98

SIXTH FLOOR

T O D D ' S

HUMBERT AVENUE AT NINETEENTH

SPHINX

To design a heavy face type is comparatively easy, but to retain full legibility while so doing is a feat which has heretofore been deemed impossible. That is why Sphinx has swept France by storm and why it is considered one of the most successful heavy face types of the day. No other type of its weight is equally readable in the small sizes.

One reason for this greater legibility as compared with other heavy faces is that Sphinx, while entirely "modern" in general feeling, is old style rather than modern in the design of the individual letters. The serifs are more tapered and the hair lines heavier proportionately than in any other similar type, giving an appreciably smoother "flow" in reading. There is the further advantage, due to this old style quality, that neither serifs nor hair lines break off easily on the press.

Sphinx is not an Early Victorian design creakingly revived from the 40's to satisfy a passing fad; neither is it an exaggerated "adaptation" of a contemporary text or bold face letter. It is a new, distinctive and highly individual face, made to meet the present-day demand for a readable type of maximum weight and strength, and suited to both space and direct advertising.

ROMAN

6 to 72 point

ITALIC

6 to 36 point

INLINE

12 to 48 point

SPHINX

6 Point
25A-45a \$3.80

8 Point
25A-45a \$5.80

10 Point
20A-35a \$6.40

12 Point
15A-26a \$6.80

18 Point
8A-17a \$7.80

24 Point
5A-11a \$8.80

30 Point
(Small)
6A-9a \$9.80

30 Point
(Large)
5A-9a \$12.20

THROUGH OUR GREAT MOUNTAINS ALONG THE PACIFIC coast, the passengers of the Pacific Central trains have be-

FORE THEM NATURE'S MOST THRILLING AND inspiring spectacle. The immensity of it all is

PERHAPS THE FIRST ASPECT THAT impresses and holds one spellbound

THE MAGNIFICENT BLEND ing of colors that artists can

NEVER REPRODUCE renders a description

SO INADEQUATE 4 To comprehend

ONE MUST SEE the magnitude

AND GLORY of mountain

SPHINX

**MORNING
Structure**

36 Point
6A-15a \$13.40

**CENTER
Fashion**

48 Point
4A-6a \$16.00

**CAKE
Rings**

60 Point
3A-5a \$24.80

NOM

72 Point
on
60 Point body
Capitals only,
3A \$16.60

SPHINX ITALIC

6 Point
25A-45a \$4.20

***IS ADVOCATED BY MANY MEN AS A SOLUTION
Kept in good order are pleasing to the passers by***

8 Point
25A-45a \$6.80

***OUR LINING TYPES ON POINT SYSTEM
Is advocated by many men as a solution***

10 Point
20A-35a \$7.30

***ELGIN IRON AND STEEL WORKS
Northern passengers protective***

12 Point
15A-26a \$7.00

***SUBSTANTIAL COMFORTS
Medal for making capture***

18 Point
8A-17a \$7.80

***SAVINGS ACCOUNT
French and algebra***

24 Point
5A-11a \$8.80

***LINING SYSTEM
Delicious cherry***

30 Point
(Small)
5A-9a \$11.20

***PREVENTIVE
Eight women***

SPHINX ITALIC

***DIE IN BIG
fire 3 hours***

30 Point
(Large)
5A-9a \$13.60

***BEFORE
opening!***

36 Point
3A-6a \$14.80

Characters in Font

Showing
18 Point

A B C D E F G

H I J K L M N

O P Q R S T

U V W X Y Z

a b c d e f g h i

j k l m n o p q

r s t u v w x y z

\$ 1 2 3 4 5 6 7 8

9 0 . ; - (!) ' : , ? &

RIVER VALLEY RAILROAD



SUNDAY EXCURSION to beautiful *Fairview*

\$8⁰⁰

RETURN

Spend six wonderful hours at this famous resort. Visit those mystically enchanting Falls of St. Andrew, where the mist is transformed to glorious, variegated clouds of living light. A trip well worth while; one to talk about for years to come. Don't miss this opportunity!

Sunday, May 10th

SPECIAL TRAIN LEAVES

New York . . . 7:20 A.M.

Ar. Fairview . . 11:50 A.M.

RETURNING...LEAVES

Fairview 6:00 P.M.

Ar. New York . 10:30 P.M.

Sphinx Roman and Italic, with Inline figure, used with Eve Heavy

SPHINX INLINE

PROSPECT FOR DIAMONDS

12 Point
15A \$3.10

DELIVER FURNITURE

18 Point
10A \$4.40

NORTON STREET

24 Point
(Small)
8A \$5.60

CASTLE ROCK

24 Point
(Large)
7A \$5.80

EASTERN

30 Point
4A \$6.60

DRINKS

36 Point
3A \$8.00

GOLD

48 Point
3A \$13.90

G. J. OSWALD PRESENTS

THUNDER *AND LIGHTNING*

AN exotic presentation of Jacob Feldmann's clever adaptation of the famous Operetta. Produced in collaboration with the author at Hubert's

DRULY RANE THEATRE

NEULAND

NEULAND INLINE

DESIGNED BY RUDOLF KOCH



BLAISE CENDRARS



**T H E
A F R I C A N
S A G A**



**TRANSLATED FROM
L'ANTHOLOGIE NÈGRE
BY MARGERY BIANCO
WITH AN INTRODUCTION
BY ARTHUR B. SPINGARN**

**PAYSON & CLARKE LTD
NEW YORK**

NEULAND

THERE ARE MANY TIMES IN ADVERTISING WHEN THE HEADING AND SIGNATURE -- FREQUENTLY THE HEADING ALONE -- MUST BEAR THE WHOLE BURDEN OF ATTRACTING ATTENTION. HOW ESSENTIAL THEN TO USE A TITLING LETTER THAT WILL ARREST AND HOLD THE EYE.



PARTICULARLY WHEN THE BODY MATTER MUST BE MACHINE SET, THE WHOLE TONE OF A PAGE DEPENDS UPON THE HEADING. THE NEULAND OR NEULAND INLINE WILL LIFT A JOB OUT OF THE COMMONPLACE.



THIS RUGGED DESIGN, WITH ALL THE CHARM OF A CUTTING IN WOOD, WILL SECURE POSTER EFFECTS WHICH CANNOT BE OBTAINED WITH ANY OTHER LETTER.



NEULAND

10 Point
25A \$3.20

12 Point
22A \$3.90

14 Point
17A \$4.20

18 Point
13A \$5.40

24 Point
10A \$6.40

30 Point
7A \$6.60

42 Point
4A \$7.60

**IN SO MANY FACTORIES WHERE A WAGE
CUT PRECEDES ANY REAL ATTEMPT AT**

**IT IS GENERALLY ACCEPTED THAT
THE MOST EFFECTIVE WAY OF**

**ON THE SHORES OF
LAKE ONTARIO IS**

**FULL INFORMATION
ABOUT A CUSTOMER**

**CLEVELAND
NEW YORK**

**ONE SAMPLE
SENT OUT BY**

**HOUSTON
TORONTO**

NEULAND

**PLATES
OFFSET**

54 Point
3A \$11.60

**STOCK
TYPES**

60 Point
3A \$15.40

**OHIO
JUNE**

72 Point
3A \$17.90

NEULAND INLINE

14 Point
17A \$4.60

A BOLD AND RUGGED LET
TER LIKE NEULAND, WITH
THE NEULAND INLINE, CAN

18 Point
13A \$5.40

DEVELOP A NUMBER
OF PROFITABLE USES
IN THE HANDS OF AN

24 Point
10A \$6.40

APPRECIATIVE TY
POGRAPHER AND

30 Point
7A \$6.70

THE FIGURES
1234567890

42 Point
4A \$7.80

LOOK LIKE
\$MONEY\$

NEULAND INLINE

ELECT A
CLEVER

54 Point
3A \$11.60

MATE
GET A

60 Point
3A \$15.60

REAL
FACE

72 Point
3A \$19.30

**YOU ARE
CORDIALLY INVITED
TO ATTEND
AN
EXHIBITION OF
FINE PRINTING**

**FROM THE
PRIVATE PRESS OF
GEBRÜDER
KLINGSPOR**

**OFFENBACH A/M
GERMANY**

**MANY OF THE ITEMS ARE A
DEMONSTRATION OF THE USE OF
MODERN ART IN GERMAN BOOK
AND POSTER DESIGN**



**THE EXHIBITION WILL BE HELD IN
NEWBEGIN'S BOOK STORE
358 POST STREET
JANUARY 28 TO
FEBRUARY 4
10 TO 6**



**MR. KARL HERMANN KLINGSPOR WILL BE IN PERSONAL
CHARGE OF THE EXHIBITION**

NARCISSUS

Designed by W. Tiemann



NARCISSUS

12 Point
16A-40a \$5.80

MANUFACTURES REAL NECESSITY
Bank Congratulated Western Concern

14 Point
16A-35a \$7.20

HISTORIC VOLUME
Exhibits Pleased Many

18 Point
10A-25a \$7.60

RECEIVES MANUSCRIPT
Giant Publishing Company

24 Point
8A-20a \$8.90

INTERESTING
Country Scenes

30 Point
6A-15a \$10.60

FINER DESIGN
Elegantly Drawn

36 Point
4A-8a \$10.80

EXPORTED
Big Shipment

NARCISSUS

MEND
Delight

48 Point
3A-6a \$13.80

ERASES
Mightier

60 Point
3A-6a \$19.40

PRIDE
Resume

72 Point
3A-6a \$23.40

Continuance of FINAL CLEARANCE SALE

Women's and Misses'

Dresses	Tea Gowns	Suits
Coats	Handkerchiefs	Bags
Lingerie	Jewelry	Millinery

*For sportwear, town-wear, dinner
and evening wear*

at prices $\frac{1}{2}$ and less

*Monday, Tuesday and Wednesday
Ninth Floor*

THE BOSTON STORE
Norcross at Tenth St.

GRECO BOLD
and Greco Bold Italic



AQUATINTS

For ADVERTISERS

FROM THE
FARRINGTON-LOWTHER PRESS
2492 Columbus Boulevard • EAST PROVIDENCE

**two room
apartments**

that include a large living
room, large bedroom, foyer,
bath, practical serving pan=
try and generous closets. ++
Furnished or unfurnished.
Efficient maid service, res=
taurant and solarium, more
cozy homes can't be found.

the knox
nostrand avenue
corner 53 street

Greco Bold and Italic, Eve, and LaTour Border

SALE!
Brand New
ELSTON
Sport Phaetons

Delayed freight consignment
makes this clearance impera=
tive. Must be moved quickly!
Included are a few standard
five and six passenger phaes=
tons also offered at

Great Reductions
Investigate this opportunity
today at any of our branches

ELSTON
MOTOR CO.
New York • Brooklyn

Greco Bold and Italic; Eve Heavy; LaTour Border

GRECO BOLD



DESIGN of **Spanish origin**, created in **Madrid** and named after the famous painter known as **El Greco**, **Greco Bold** has been paid the compliment of repeated imitation. Printers should know that the only authentic design is that shown on this and the following pages.

This type, which has proved particularly successful for newspaper display, is available in a full range of ten sizes, from 10 through 72 point, in both roman and italic. The latter design has not yet been pirated.

For work requiring a bold face of less than maximum blackness, the hand drawn quality and ruggedness of **Greco Bold** lend interest and character, as well as strength.

GRECO ADORNADO
*a decorative Titling Letter
based on the Greco Bold, is
shown on pages 110 and 111.*

GRECO BOLD

10 Point
18A-33a \$4.35

**SURELY SUCCESS AND HAPPINESS
shall follow me all the days of my life**

12 Point
15A-26a \$5.05

**AND I SHALL DWELL IN THE
temples of prosperity for ever and**

14 Point
12A-23a \$5.65

**TO THE MEN WHO THINK
New method to hold attention**

18 Point
8A-17a \$6.10

**EXPERIMENTS
With Bold Letter**

24 Point
5A-11a \$6.60

**HIS COMMERCE
Established Record**

30 Point
4A-9a \$8.90

**RADIO LOG
For Indication**

36 Point
3A-6a \$9.80

**BUSINESS
Guide Book**

GRECO BOLD

FIENDS
Big Haul

48 Point
3A-5a \$15.60

NEWS
Printer

60 Point
3A-4a \$20.60

MAN
Jumps

72 Point
3A-3a \$28.80

GRECO BOLD ITALIC

10 Point
18A-33a \$4.80

***A STRONG ANNOUNCEMENT TO
everybody who has eyesight and a sense***

12 Point
15A-26a \$5.20

***OF TYPOGRAPHICAL VALUES
A dozen liquor jugs have nothing***

14 Point
12A-23a \$6.10

***TO DO WITH THE CASE &
it remains to be seen whether***

18 Point
8A-17a \$6.70

***THE QUICK BROWN
fox dares to jump over a***

24 Point
5A-11a \$7.30

***CRAZY DOG. LET
us leave the mooted***

30 Point
4A-9a \$9.40

***POINT TILL
the returns all***

36 Point
3A-6a \$10.80

***DISCLOSE
the truth of***

GRECO BOLD ITALIC

MISSAL
From the

48 Point
3A-5a \$16.80

FACTS
at your

60 Point
3A-5a \$23.40

WISH
buries

72 Point
3A-5a \$31.80

**This Specimen Advertisement is submitted to
show the effect that may be obtained with the**

Greco Bold

HEAVY TYPE FACE

For Both Display and Body

MADE IN SPAIN

JUST IMPORTED

by us, for our customers' use in the composition of newspaper and magazine advertisements. The numerous advantages of this new type face will be recognized at a glance, its dominant qualities being those of legibility, dignity and strength. Phone HAYmarket 6100 for your copy of our newest Type Specimen Book and Supplement, displaying the many faces from which you may make a selection.

**WESTERN NEWSPAPER UNION
210 South Desplaines St., Chicago, Illinois**

**An Organization of Experts in Advertising
Typography with Plants in Thirty-six Cities**

(An Actual Advertisement)

TITLING
LETTERS

GRECO
ADORNADO

ERBAR
SYLVAN



THE OAK
BY THE WATERS OF
ROWAN

A MEDITATIVE ESSAY

by

Spencer Kellogg Jr
with a Foreword by
Evelyn M. Watson



VILLAGE OF EDEN

mcmxxvii

(Composed in Greco Adornado, Blado and Goudy Antique)

GRECO ADORNADO

ARRANGE TRANSCONTINENTAL AIR
TRIP UNDER THIS FAMOUS AVIATOR

10 Point
23A \$2.60

INTERNATIONAL JOURNALIST
ASKED IMPORTANT QUESTION

12 Point
21A \$3.20

FLOWER GARDEN
FINE NEW ROOTS

14 Point
17A \$3.80

NEW AUTOMOBILE
MODEL EXHIBITED

18 Point
12A \$4.40

REPRINT
EDITIONS

24 Point
8A \$5.60

IMPORTING
BIG SCOOPS

30 Point
7A \$6.90

READING
JOURNAL

36 Point
5A \$8.10

THE PATRICIAN DESIGN

This favorite pattern finds its motif in the fine old English octagonal silver, transmuting it into a new-day perfection of polished planes and limpid lines. Dignified without being austere, it fits harmoniously into a variety of surroundings

COMMUNITY PLATE

SYLVAN

QUAINT CHARACTER \$3.47

14 Point
15A \$3.90

ZEPHYR BREEZES

24 Point
6A \$4.60

UNUSUAL 12

30 Point
4A \$5.40

DIGNITY~

36 Point
4A \$6.80

MODERN

42 Point
3A \$8.60

WISTF

60 Point
3A \$13.60

VAUX

72 Point
3A \$20.20

A MONTHLY MAGAZINE DEVOTED TO

BOOKS

TWO WORKS OF TYPOGRAPHIC INTEREST

Layout in Advertising. How an advertisement is built. Illustrated throughout with sketches and layouts. A practical and authoritative discussion of the use of type, illustration, decoration and white space for the printer and advertiser. By W. A. Dwiggins. Harper. 7.50

Printing of Today. A selection of outstanding pages from the best post-war work produced in America, England and the Continent. Compiled by Oliver Simon and Julius Rodenberg, with a general introduction by Aldous Huxley. Paul Beaujon has written an introduction to the American section. Printed in black and many colors at the Curwen Press, England. Davies-Harper. 8.50



WYNANT BOOK SHOP

TENTH AVENUE NEAR UNION STATION

Gibraltar Three-Seven-Two-Five for Quick Service and Free Delivery

ERBAR

USE THIS FACE

1 2 3 4 5 6 7 8 9 0

FOR HEAD

LETTER

FINE

UNCIAL LETTERS

With each font of Erbar are included the six letters shown below, designed from the uncial or early illuminated manuscript writings. Use of the Roman characters gives a thoroughly modern effect; the uncial letters, used in combination with the Roman or as initial letters, give a free, hand-drawn appearance, thus offering two type faces in one.

€ Ĥ Ŵ Ņ Ƨ Ű

30 Point
8A \$6.90

42 Point
6A \$11.60

54 Point
3A \$11.80

84 Point
3A \$25.80

Uncial
Letters

FIFTY
BOOKS
OF
THE
YEAR



Selected and shown by the
AMERICAN INSTITUTE
OF GRAPHIC ARTS

1929

Erbar and Astrée; LaTour Border Units

CASLON
OLD FACE
& *Caslon Old Face Italic*



CASLON: AN APPRECIATION

WHY ARE WILLIAM CASLON'S types so excellent and so famous? To explain this and make it really clear, is difficult. While he modelled his letters on Dutch types, they were much better; for he introduced into his fonts a quality of interest, a variety of design, and a delicacy of modelling, which few Dutch types possessed. Dutch fonts were monotonous, but Caslon's fonts were not so. His letters when analyzed, especially in the smaller sizes, are not perfect individually; but in mass their effect is agreeable. That is, I think, their secret—a perfection of the whole, derived from harmonious but not necessarily perfect individual letter-forms. To say precisely *how* Caslon arrived at his effects is not simple; but he did so because he was an artist. He knew how to make types, if ever a man did, that were (to quote once more Bernard's phrase) "friendly to the eye," or "comfortable"—to use Dibdin's happy term. Furthermore, his types are thoroughly English. There are other letters more elegant; for the Caslon characters do not compare in that respect to the letters of Garamond or Grandjean. But in their defects and qualities they are the result of a taste typically Anglo-Saxon, and represent to us the flowering of a sturdy English tradition in typography. Lacking a "national" form of letter, we in America (who are mainly governed by English printing traditions) have nothing better. Caslon types are, too, so beautiful in mass, and above all so legible and "common-sense," that they can never be disregarded, and I doubt if they will ever be displaced.

D. B. UPDIKE: PRINTING TYPES

The Original Types *of* WILLIAM CASLON



HIS, the most famous and enduring of all type faces, has been copied by type foundries in every country, the popularity of Caslon having grown with the appreciation of good printing.

The identical punches cut by William Caslon more than two hundred years ago, still exist, and are in use to-day in the Caslon Foundry in London.

The type cast from the matrices made from these actual punches produce the original and authentic design which is *the true Caslon Old Face*.

As the agents in America for H. W. Caslon & Co. Ltd. we are proud to be able to make this famous series, cast in its original foundry, readily available to American printers.

It should be noted that the special swash characters cut for the italic are included in the regular italic fonts at no increase in cost. The graceful swash characters of Caslon have long been models for designers of all nations, and are still supreme.

CASLON OLD FACE

6 Point
6 Pound Font
\$1.80 per lb.

AT THE BEGINNING OF THE 18TH CENTURY THE GREAT JAMES FOUNDRY which contained material produced by De Worde, Day, the London Polyglot Founders, and many others, was procuring types from Holland, and an account of Thomas James's several

8 Point
8 Pound Font
\$1.60 per lb.

THE DUTCH TYPEFOUNDERS FROM WHOM JAMES PURCHASED were Athias, Voskens, Cupi, and Rolu. Reed calls our attention to "the intimate relations which existed at that period between English printers and Dutch founders

9 Point
9 Pound Font
\$1.50 per lb.

THE DUTCH ARTISTS APPEARED FOR THE TIME TO possess the secret of the true shape of the Roman letter: their punches were more carefully finished, their matrices better justified, and their

10 Point
10 Pound Font
\$1.40 per lb.

THE RISE OF WILLIAM CASLON, THE GREATEST of English letter-founders, stopped the importation of Dutch types; and so changed the history of English type-cutting, that

11 Point
11 Pound Font
\$1.40 per lb.

HIS WORK MARKS A TURNING POINT IN English type-founding, so I shall outline briefly what he stood for in the history of English types and the influence

12 Point
12 Pound Font
\$1.30 per lb.

WILLIAM CASLON WAS BORN IN THE year 1692 at Cradley, Worcestershire, and tradition has it that the surname was originally Caslona, after

14 Point
14 Pound Font
\$1.30 per lb.

CASLON AS A LAD WAS APPRENTICED to an engraver of ornamental gunlocks and gun barrels in London. In 1716 he set up a shop of

16 Point
19 Pound Font
\$1.30 per lb.

WILLIAM BOWYER THE ELDER is said to have taken Caslon to the James shop to initiate him into letter-founding

CASLON OLD FACE

THE ONLY GOOD LETTER
foundries at that time were those

22 Point
18 Pound Font
\$1.30 per lb.

CASLON CUT FOUNTS
which were greatly admired

24 Point
20 Pound Font
\$1.20 per lb.

ROMAN & ITALIC
excellent letter designs

30 Point
24 Pound Font
\$1.20 per lb.

MAGNIFICENT
original type-face

36 Point
24 Pound Font
\$1.20 per lb.

RENOWNED
ornamentation

42 Point
25 Pound Font
\$1.20 per lb.

CASLON OLD FACE

48 Point
32 Pound Font
\$1.00 per lb.

DESIGNER
manufactures

60 Point
43 Pound Font
\$1.00 per lb.

MODEL
character

72 Point
50 Pound Font
\$1.00 per lb.

HUGE
matrice

CASLON OLD FACE ITALIC

*AT THE BEGINNING OF THE 18TH CENTURY THE GREAT JAMES FOUNDRY
which contained material produced by De Worde, Day, the London Polyglot Founders, and numerous*

*THE DUTCH TYPEFOUNDERS FROM WHOM JAMES PURCHASED
were Athias, Voskens, Cupi, and Rolu. Reed calls our attention to the intimate*

*THESE DUTCH ARTISTS APPEARED FOR THE TIME TO
possess the secret of the true shape of the Roman letter: their punches*

*THE RISE OF WILLIAM CASLON, THE GREATEST
of English letter-founders, stopped the importation of Dutch types and*

*HIS WORK MARKS A TURNING POINT IN
English type-founding, so I shall outline briefly what he stood*

*WILLIAM CASLON WAS BORN IN THE
year 1692 at Cradley, Worcestershire, and tradition has*

*AS A LAD HE WAS APPRENTICED
to an engraver of ornamental gunlocks and gun*

*WILLIAM BOWYER IS SAID
to have taken Caslon to the James shop*

*GOOD FOUNDRIES AT
that time were those of the press*

6 Point
5 Pound Font
\$1.80 per lb.

8 Point
10 Pound Font
\$1.60 per lb.

9 Point
10 Pound Font
\$1.50 per lb.

10 Point
10 Pound Font
\$1.40 per lb.

11 Point
10 Pound Font
\$1.40 per lb.

12 Point
10 Pound Font
\$1.30 per lb.

14 Point
10 Pound Font
\$1.30 per lb.

16 Point
12 Pound Font
\$1.30 per lb.

22 Point
12 Pound Font
\$1.30 per lb.

CASLON OLD FACE ITALIC

24 Point
12 Pound Font
\$1.20 per lb.

*THE CUT FOUNTS OF
Arabic of English size for a*

30 Point
15 Pound Font
\$1.20 per lb.

*FOURTEEN SIZES
legible and famous types*

36 Point
20 Pound Font
\$1.20 per lb.

*HISTORICAL
original type design*

42 Point
20 Pound Font
\$1.20 per lb.

*SPECIMENS
legible characters*

48 Point
20 Pound Font
\$1.00 per lb.

*QUESTION
invaluable faces*

L U T E T I A

L U T E T I A I T A L I C


DESIGNED BY J. VAN KRIMPEN




EXTRACT FROM A LETTER TO

Mr. J. van Krimpen

DESIGNER OF THE LUTETIA TYPE

 **T**HE majority of recent types are lacking (as you of course already know) in the crispness and brilliant printing qualities that the earlier hand-cut punches produced. If they purport to be reproductions of those older designs the claim is realized only when they are printed on the smoothest of papers, as usually shown in the type specimen books. When impressed even slightly into soft or rough paper they lose at once the drawing of the originals and become dull, heavy, and monotonous. ¶ This is due to the generally accepted practice of rounding the bevel slightly where it meets the face of the type. I am not sure whether this is a mechanical necessity, incident to the speed of modern type-casting, or the result of sheer ignorance of the older (and, I think, better) practice of reducing the line, when cutting, to allow for proper inking and impression; at any rate I often have occasion to imprecate what I consider a serious mechanical defect in nearly all the newer types. ¶ There have been a few brilliant exceptions, and of them all I know none that is more satisfactory than your own 'Lutetia'. It has strength with delicacy, grace with dignity, and its sharpness of cutting permits a vigor of press-work that cannot be applied to many contemporary types. The Italic in particular seems to me almost without flaw; though emphatically and unequivocally type, it could hardly have been produced by any other than an accomplished calligrapher. I am not quite so happy with a few of the Roman letters, but the design as a whole seems so admirable that I offer you my warmest congratulations upon its completion.

 BRUCE ROGERS 

LUTETIA

A TYPE face which has been seized upon by such typographers as Edwin Grabhorn, Carl Purington Rollins, William A. Kittredge and D. B. Updike, and about which Bruce Rogers has written so enthusiastically (see his letter reproduced opposite), needs little introduction to American printers doing quality work.

The creation of a design which is thoroughly legible, supremely beautiful, yet not a copy of some older face, is a remarkable achievement. That Mr. van Krimpen was successful where so many others have failed is a piece of rare good fortune for those who are capable of recognizing and using to advantage a work of rare genius.

It is significant that Lutetia has made its appearance regularly during the past few years in books chosen by the American Institute of Graphic Arts for the annual "Fifty Books of the Year" Exhibition—an exhibition representing the finest book printing produced in this country. It has also been widely used for fine book work in Europe.

This face will impart to announcements, booklets or direct mail literature a feeling of distinction and character not obtainable with ordinary text types. Note particularly the italic swash capitals and special lower case terminals shown below, which are included in italic fonts at no extra cost.

A B C D E G H J K M N P Q R
e k m n T U Y & r L v w z

LUTETIA

10 Point
25 pound
Weight Font
\$30.50

BY THE IDEAL BOOK, I SUPPOSE WE ARE TO UNDERSTAND A BOOK NOT LIMITED BY COMMERCIAL EXIGENCIES OF price; we can do what we like with it, according to what its nature, as a book, demands of art. But we may conclude, I think, that its matter will limit us somewhat; a work of differential calculus, a medical work, a dictionary, a collection of a statesman's speeches, or a treatise on manures, such

12 Point
25 pound
Weight Font
\$27.50

STILL WHATEVER THE SUBJECT MATTER OF THE BOOK MAY BE, AND HOWEVER BARE IT MAY BE of decoration, it can still be a work of art, if the type be good and attention be paid to its general arrangement. All here present, I should suppose, will agree in thinking on opening of the

14 Point
25 pound
Weight Font
\$28.25

WELL, I LAY IT DOWN, FIRST, THAT A BOOK QUITE UNORNAMENTED CAN LOOK ACTUALLY and positively beautiful, and not merely ugly, if it be, so to say, architecturally good, which, by the by, need not add much to its price, since it costs no

18 Point
25 pound
Weight Font
\$31.50

NOW, THEN, LET US SEE WHAT this architectural arrangement claims of us. First, the pages must be clear and easy to read; which they can hardly be unless

24 Point
25 pound
Weight Font
\$31.25

FOR CLEARNESS OF READING the things necessary to be heeded are, first, that the letters

30 Point
25 pound
Weight Font
\$30.00

SHOULD BE PROPERLY put on their bodies,

LUTETIA ITALIC

WE NOW COME TO THE POSITION OF THE PAGE OF PRINT ON THE PAPER, WHICH IS A MOST IMPORTANT POINT, AND one that till quite lately has been wholly misunderstood by modern, and seldom done wrong by ancient printers, or indeed by producers of books of any kind. On this head I must begin by reminding you that we only occasionally see one page of a book at a time; the two pages making an opening are really the unit of the book, and this was thoroughly understood by the

10 Point
10 pound
Weight Font
\$16.50

OLD BOOK PRODUCERS. I THINK YOU WILL SELDOM FIND A BOOK PRODUCED BEFORE THE EIGHTEENTH century, and which has not been cut down by that enemy of books (and of the human race), the binder, in which this rule is not adhered to: that the binder edge (that which is bound in) must be the

12 Point
10 pound
Weight Font
\$14.75

SMALLEST MEMBER OF THE MARGINS, THE HEAD MARGINS MUST BE LARGER THAN this, the fore larger still, and the tail largest of all. I assert that, to the eye of any man who knows what proportion is, this looks satisfactory, and that no other does so look. But the modern

14 Point
10 pound
Weight Font
\$15.75

PRINTER, AS A RULE, DUMPS DOWN the page in what he calls the middle of the paper, which is often not even really the middle, as he measures his page from the head line, if he

18 Point
10 pound
Weight Font
\$18.95

Special Ligatures and Swash Characters

A B C D E G H J K
M N P Q R T U Y &
e k m n r t v w z
Qu æ fi Æ ff tt fl ll ffi st ffl æ QU

Showing
18 Point

The Club of Odd Volumes

NOVEMBER MEETING



THE regular monthly meeting of the Club of Odd Volumes will be held at the Club House, No. 50 Mount Vernon Street, on Wednesday evening, November sixteenth, 1927.

Supper will be served at seven o'clock.

At half after eight o'clock, Mr. Kenneth B. Murdock will read a paper on "My Lord Rochester, A Very Profane Wit."

The Saturday luncheons will be resumed on November fifth and the Thursday teas on November seventeenth.

Fred T. Field, Clerk

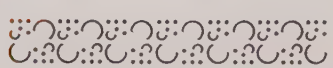


BORDERS & ORNAMENTS

*LaTour Borders . . . Fournier Ornaments
. . . Old English Borders and Flowers . . .*



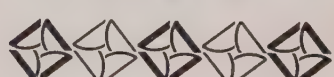
Note: The vertical bands
on the half title pages of
this book are made up of
the LaTour Border units.



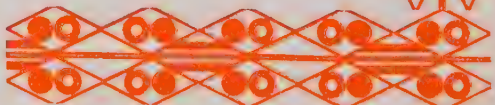
**LATOUR
BORDERS**
in Combination

All borders on this page have been composed from units in the five assortments shown opposite. The variety of combinations is practically unlimited.

Each LaTour unit is cast with a square body, making rapid composition easy.



Text Composed in Sphinx



LATOUR BORDERS

ASSORTMENT N° 1

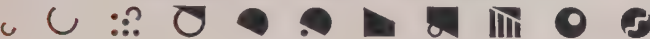
6 Point (100 pieces of each unit)



9 Point (75 pieces of each unit)



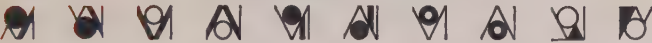
12 Point (50 pieces of each unit)



Total
2,475 pieces
\$19.00

ASSORTMENT N° 2

12 Point (50 pieces of each unit)



18 Point (25 pieces of each unit)



Total
750 pieces
\$14.10

ASSORTMENT N° 3

12 Point (50 pieces of each unit)



Total
600 pieces
\$9.50

ASSORTMENT N° 4

12 Point (100 pieces of each unit)



Total
500 pieces
\$8.10

ASSORTMENT N° 5

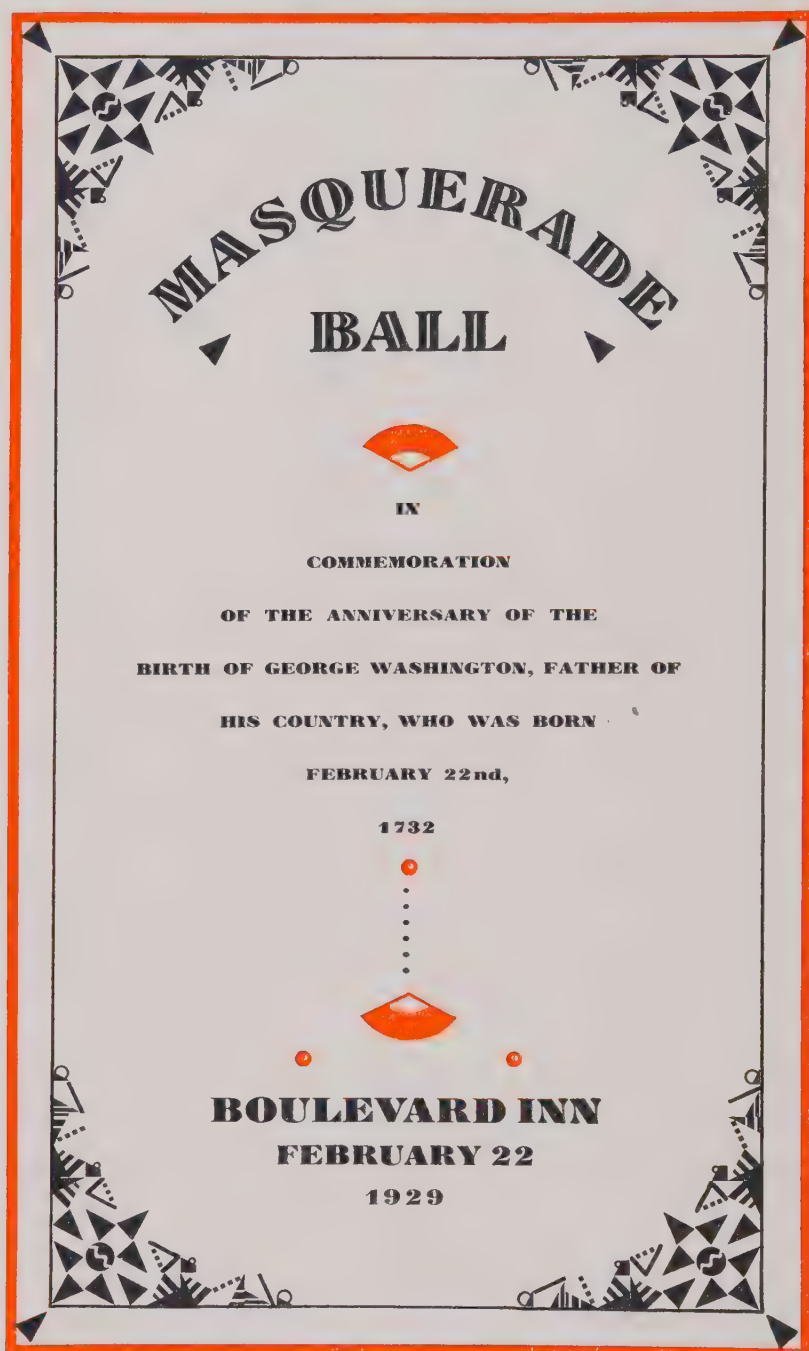
12 Point (25 pieces of each unit)



18 Point (20 pieces of each unit)



Total
900 pieces
\$18.30



LaTour Borders used with Sphinx and Sphinx Inline

FOURNIER ORNAMENTS

48 Inches
12 Point
\$1.80 per font



No. 30



No. 29



No. 31



No. 27



No. 33



No. 26



No. 34



No. 28



No. 32



No. 35

\$2.50 per font



No. 36



No. 38



No. 37

Old English Borders and Flowers

THESE borders and flowers are all cast from matrices over a hundred years old and forgotten for a long period. They will be found shown in the 1815 specimen book of Vincent Figgins. They have great historic interest and will be found especially suitable for period typography. Their original body has been retained to permit the close setting of rules.

All 54-inch
Fonts

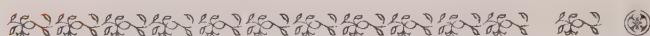
No. 56, \$3.75
Long Primer



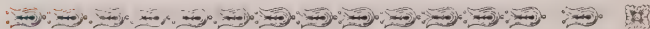
No. 65, \$3.75
Bourgeois



No. 54, \$3.75
Long Primer



No. 55, \$3.75
Long Primer



No. 62, \$3.75
Pica



No. 61, \$3.75
Pica



No. 60, \$3.75
Pica



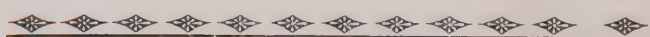
No. 57, \$3.75
Long Primer



No. 59, \$3.75
Small Pica



No. 58, \$3.75
Small Pica



Text in Astrée. Border Unit No. 57

THE TYPES OF FREDERIC W.

GOUDY

AND THE

VILLAGE LETTER FOUNDRY



Additional Goudy Designs

In addition to the types shown in this section, the following faces designed by Mr. Goudy can be supplied promptly in the sizes indicated. These faces are cast from standard hard foundry metal on regular type foundry machines at full foundry heat, the resulting type being equal to any obtainable in quality and durability



THE MATERIAL FOR
THIS SECTION HAS
BEEN SET BY THE
NEW ENGLAND TYPE
FOUNDRY, INC.

Kennerley Bold

6, 8, 10, 12, 14, 18, 18 No. 2, 24, 30, 36, 42, 48 and 60 point

Kennerley Bold Italic

6, 8, 10, 12, 14, 18, 18 No. 2, 24, 30 and 36 point

Garamont 6, 8, 10, 12, 14, 18, 24, 30 and 36 point

Garamont Italic

6, 8, 10, 12, 14, 18, 24, 30 and 36 point

Italian Old Style

8, 10, 12, 14, 18, 24, 30 and 36 point

Italian Old Style Italic

8, 10, 12, 14, 18, 24, 30 and 36 point

Goudy Open 14, 18, 24, 30 and 36 point

Goudy Open Italic

18, 24, 30 and 36 point

Marlborough 16 point

Goudy Heavyface

14, 18, 24, 30 and 36 point

Goudy Newstyle 18 point

THE TYPES OF FREDERIC W. GOUDY

THE name and fame of Frederic W. Goudy as the foremost American designer of types need no exploitation in these pages. Four years ago arrangements were made by this company to secure Goudy types direct from the Village Letter Foundry, where they were cast under his personal supervision. Some time ago Mr. Goudy disposed of his type foundry equipment in order to devote his entire time to type design and matrix cutting.

We are glad to announce that the New England Type Foundry Inc., of Boston, Mass., has taken over the manufacture of Goudy Village Types and as their exclusive distributors outside of New England, we offer this type to our customers. The Goudy and Village Letter Foundry types shown in the following pages can now be furnished cast from standard hard foundry metal on regular type-foundry machines under expert supervision. They will stand the most rigid comparison with any type sold today.

Immediate delivery from stock can be made on all sizes shown. Please note that these include several new sizes not before available, notably the 14, 30, and 36 point Hadriano, the 24 point Blado Italic, and the lower case of the 24 and 30 point Poliphilus.

THIS PAGE COMPOSED IN 18 POINT GOUDY MODERN

KENNERLEY

6 Point

Caps 25A \$1.10
L. C. 50a 1.50
Figs. & Pts. .75
Complete 3.35

6 Point

Caps 25A \$1.30
L. C. 50a 1.80
Figs. & Pts. .75
Complete 3.85

10 Point

Caps 25A \$1.45
L. C. 50a 2.00
Figs. & Pts. .85
Complete 4.30

12 Point

Caps 25A \$1.60
L. C. 50a 2.30
Figs. & Pts. 1.00
Complete 4.90

14 Point

Caps 17A \$2.00
L. C. 34a 2.65
Figs. & Pts. .80
Complete 5.45

18 Point

Caps 12A \$2.15
L. C. 23a 2.85
Figs. & Pts. .80
Complete 5.80

20 Point

Caps 10A \$2.15
L. C. 14a 2.85
Figs. & Pts. .80
Complete 5.80

24 Point

Caps 8A \$2.25
L. C. 16a 3.35
Figs. & Pts. .80
Complete 6.40

THE FAME OF AMERICA'S MOST GIFTED DESIGNER OF TYPES IS INTERNATIONAL. All know his work, but few realize that he is perhaps the only man living today who can, by his own knowledge and skill, carry through successfully the entire production of a type series, from the sketch to the finished foundry-cast type. Mr. Goudy is more workers

AN ARTIST. THE ORIGINAL DESIGN CALLS FOR GENIUS, but thereafter the highest mechanical skill and ingenuity must be utilized. From the original sketch a large pattern must be made. Also they represent the soundest of American type designs and rank with the best. \$1234567890

SMALLER METAL PATTERN IS NEXT REQUIRED accurate in the finest detail. From this a foundry matrix is engraved, an operation where a variation in the chisel edge of the cutting tool of one half of one thousandth of an inch in

SPELLS DISASTER. THIS MATRIX MUST then be justified, aligned, corrected for depth and, finally, the type is so arranged in the casting room

TYPE SO CAST THEREFROM THAT the 'set' and line of the finished type is very

CORRECT. ALL OF THIS GOUDY can do and does do, and he is considered

PERSONALLY, THOUGHT after the matrices are cut the me

CHANICAL WORK 68 of the Village Letter Foun

KENNERLEY

DRY IS CARRIED
on by others under
HIS PERSON
al supervision &
Design of type
Produced in
Originally
Beautify

30 Point

Caps 7A	\$3.15
L. C. 14a	4.00
Figs. & Pts.	1.00
Complete	8.15

36 Point

Caps 6A	\$3.50
L. C. 10a	4.20
Figs. & Pts.	1.20
Complete	8.90

42 Point

Caps 5A	\$4.65
L. C. 10a	5.35
Figs. & Pts.	1.6
Complete	11.60

48 Point

Caps 5A	\$4.70
L. C. 9a	5.75
Figs. & Pts.	1.90
Complete	12.35

60 Point

Caps 5A	\$6.60
L. C. 7a	6.90
Figs. & Pts.	3.40
Complete	16.90

72 Point

Caps 4A	\$8.75
L. C. 6a	8.85
Figs. & Pts.	3.20
Complete	20.80

KENNERLEY ITALIC

6 Point

Caps 25A	\$1.10
L. C. 50a	1.50
Figs. & Pts.	.75
Complete	3.35

8 Point

Caps 25A	\$1.30
L. C. 50a	1.80
Figs. & Pts.	.75
Complete	3.85

10 Point

Caps 25A	\$1.45
L. C. 50a	2.00
Figs. & Pts.	.85
Complete	4.30

12 Point

Caps 25A	\$1.60
L. C. 50a	2.30
Figs. & Pts.	1.00
Complete	4.90

14 Point

Caps 17A	\$2.00
L. C. 34a	2.65
Figs. & Pts.	.80
Complete	5.45

18 Point

Caps 12A	\$2.15
L. C. 23a	2.85
Figs. & Pts.	.80
Complete	5.80

20 Point

Caps 11A	\$2.15
L. C. 14a	2.85
Figs. & Pts.	.80
Complete	5.80

24 Point

Caps 8A	\$2.25
L. C. 16a	3.35
Figs. & Pts.	.80
Complete	6.40

THE FAME OF AMERICA'S MOST GIFTED DESIGNER OF TYPES IS INTERNATIONAL. All know his work, but few realize that he is perhaps the only man living today who can, by his own knowledge and skill, carry through successfully the entire production of a type series. In order to make the section come to an even number of pages we have cut down the roman

SERIES, FROM THE SKETCH FOR THE FINISHED FOUNDRY cast type. Mr. Goudy is more than an artist. The original design calls for genius, but thereafter the highest mechanical skill and ingenuity must be utilized. From the original sketch a large pattern must be made; a sma \$1234567890

AFTER THE HIGHEST MECHANICAL SKILL AND ingenuity must be utilized. From the original sketch a large pattern must be made. A smaller metal pattern is next required, accurate in the finest detail. From this a foundry matrix

IS ENGRAVED, AN OPERATION WHERE a variation in the chisel edge of the cutting tool of one half of one thousandth of an inch spells disaster to

WHEREIN A VARIATION IN THE chisel edge of the cutting tool of one half of

OF ONE THOUSANDTH OF AN inch spells disaster. This is Mr. Goudy's

MATRIX MUST THEN BE justified, aligned and corrected for

DEPTH AND WIDTH, and finally, the type so cast

KENNERLEY ITALIC

IS CAST THERE
from that the 'set' and

LINE OF THE
finished type are z

Characters in Font

A B C D E F G H I J K L

M N O P Q R S T U V W

X Y Z & \$ 1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o p q

r s t u v w x y z fi fl ff ffi ffl &

. : , ; ' ! ? () ¶

A B C D E M P R T U

30 Point

Caps 7A	\$2.80
L. C. 12a	3.75
Figs. & Pts.	1.00
Complete	7.55

36 Point

Caps 6A	\$3.40
L. C. 10a	4.10
Figs. & Pts.	1.20
Complete	8.70

Showing 20 Point

Swash Characters are sold separately in sizes from 14 to 36 point, inclusive. Three of each character, \$1.50 per font.

GOUDY MODERN

12 Point

Caps 24A \$2.00
L. C. 47a 2.80
Figs. & Pts. 1.00
Complete 5.80

14 Point

Caps 20A \$2.35
L. C. 40a 3.00
Figs. & Pts. 1.00
Complete 6.35

18 Point

Caps 13A \$2.50
L. C. 26a 3.25
Figs. & Pts. 1.10
Complete 6.85

24 Point

Caps 8A \$2.60
L. C. 17a 3.60
Figs. & Pts. 1.10
Complete 7.30

30 Point

Caps 8A \$3.45
L. C. 14a 4.05
Figs. & Pts. 1.20
Complete 8.70

36 Point

Caps 6A \$3.85
L. C. 11a 4.80
Figs. & Pts. 1.50
Complete 10.15

TYPOGRAPHY IS THE MOST INFLUENTIAL
of all the arts. It sends knowledge abroad as heav-
en sends the rain. One fructifies the soil and the ot

SEENE, THE DOCTORS BE
stories be open'd, times com-
par'd, truth discerned, falseho

FOR THE ONE THAT HERE
tongues are known, therefore all
knowledge groweth, speech redo-

ENGLISH EXAMPLE
of the time of Queen Eliza-

COMMENDATION
of Printing by J. Fox

FROM A BOOK
famous for bitter

GOUDY MODERN ITALIC

*ALL LOGICAL AND POETICAL
which were published between 1640*

*THERE ARE A GREAT
many more interesting ex-*

*THE MUSEUM AT
London contains that*

*FACT SELDOM
realized in a great*

Characters in Font

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
& \$ 1 2 3 4 5 6 7 8 9 0 . : , ; - ' ! ? P
a b c d e f g h i j k l m n o p q
r s t u v w x y z fi ff ffi fl ffl

18 Point

Caps 13A	\$2.50
L. C. 26a	3.25
Figs. & Pts.	1.10
Complete	6.85

24 Point

Caps 8A	\$2.60
L. C. 17a	3.60
Figs. & Pts.	1.10
Complete	7.30

30 Point

Caps 8A	\$3.45
L. C. 17a	4.05
Figs. & Pts.	1.20
Complete	8.70

36 Point

Caps 6A	\$3.85
L. C. 17a	4.80
Figs. & Pts.	1.50
Complete	10.15

Showing 18 Point

FORUM

12 Point
Caps 22A \$1.75
Figs. & Pts. .70
Complete 2.45
(No lower case)

14 Point
Caps 17A \$2.00
Figs. & Pts. .80
Complete 2.80
(No lower case)

18 Point
Caps 12A \$2.15
Figs. & Pts. .80
Complete 2.95
(No lower case)

24 Point
Caps 8A \$2.25
Figs. & Pts. .80
Complete 3.05
(No lower case)

30 Point
Caps 7A \$3.15
Figs. & Pts. 1.00
Complete 4.15
(No lower case)

36 Point
Caps 6A \$3.50
Figs. & Pts. 1.20
Complete 4.70
(No lower case)

COPY SERVICE BY THE PRINTER
IS ENCOURAGED BY UP-TO-DATE
BUYERS. SOME PERSONS CLING TO

THE IDEA THAT THEY GET
WHAT THEY WANT AND
CAN TELL YOUR 1234567890

HOW TO GET IT BUT
THEIR NUMBERS ARE

CENTRALLY
SITUATED

FOR EFFICIENT
CAREFUL AN

ACCURATE

HADRIANO

COLLIGI NON POSSUNT NEQUE UNI
US HOMINIS OPERA NEQUE OMNINO
CERTORUM ALIQUOT HOMINUM AD

DE ESTA MANERA VIVEN LOS
MALOS COMO OLVIDADOS DE
DIOS, Y ASI ESTAN EN ESTE

INSCRIPTIONES LATINÆ
ÆTATIS ROMANÆ PER
TOTEM ORBEM TERRAR-

SENATVS POPV
LVSQVE ROMAN

❖ HADRIANO
TYPES ARE ALL

ANTIQUUM
DISPERSAR ❖

12 Point
Caps 25 A \$2.10
Figs. & Pts. .90
Complete 3.00
(No lower case)

14 Point
Caps 15 A \$2.45
Figs. & P. s. 1.00
Complete 3.45
(No lower case)

18 Point
Caps 11 A \$2.70
Figs. & Pts. 1.10
Complete 3.80
(No lower case)

24 Point
Caps 7 A \$3.20
Figs. & Pts. 1.35
Complete 4.55
(No lower case)

30 Point
Caps 4 A \$3.35
Figs. & Pts. 1.45
Complete 4.80
(No lower case)

36 Point
Caps 4 A \$3.35
Figs. & Pts. 1.45
Complete 4.80
(No lower case)

POLIPHILUS

10 Point
Caps 25A \$1.75
L. C. 50a 2.55
Figs. & Pts. 1.00
Complete 5.30

12 Point
Caps 22A \$1.85
L. C. 42a 2.95
Figs. & Pts. 1.10
Complete 5.90

16 Point
Caps 16A \$2.10
L. C. 38a 3.20
Figs. & Pts. 1.10
Complete 6.40

24 Point
Caps 9A \$2.70
Figs. & Pts. 1.05
Complete 3.75
(No lower case)

30 Point
Caps 6A \$4.10
Figs. & Pts. 1.40
Complete 5.50
(No lower case)

ALDUS MANUTIUS TAKES THE OPPORTUNITY of congratulating himself and the reading public upon the new invention and admits that he is indebted for it to a certain Francesco da Bologna. We have equally the testimony of the printer Jerome

THE INVENTION OF PRINTING HAS BEEN RECOGNIZED BY MEN OF EDUCATION as an important subject; there is no mechanical art or are there any of the fine arts about whose early history so many books were written. There is

THE MOST BEAUTIFUL OF ALL the books of Aldus [and some would even say of the whole Italian printing press], is allowed by common consent to be the one

IMPORTANT NOTICE
REQUIRING SPECIAL
ATTENTION TODAY
1234567890&.,;:-'?!ÆŒ

THE TYPOGRAPHER. TAKING

BLADO

IN THE SEARCH FOR A SUITABLE ITALIC TO ACCOMPANY THE POLIPHILUS, IT WAS NECESSARY to go over to Rome. Here the sloping writing which we call "italic" and which was evolved in Florence in the early years of the fifteenth century was held in special honor. It was chosen by Pope Eugenius IV for use in the papal Chancery expressly for the purpose of engrossing the papal Brief, a species of document inaugurated in the years 1447-1451. From this usage it [S.M]

THE PUBLIC HAS LEARNED BY EXPERIENCE THE EXTRAORDINARY CHARACTER of the bargains offered at these sales. It is a pure, unadulterated sacrifice sale, and great reductions are the result. The prices at this store are always reasonable, but at the sale now going on they are astonishing, and no one

SINCE THE POLIPHILUS TYPE OF Aldus originally had no italic, it was necessary to find one that would harmonize with it. This italic is based upon the finest face used by Antonio Blado

MANY TYPES DO NOT have the crispness and the brilliant printing qualities seen in the earlier hand-cut punches. The 1234567890

10 Point
Caps 25A \$1.75
L. C. 50a 2.55
Figs. & Pts. 1.00
Complete 5.30

12 Point
Caps 22A \$1.85
L. C. 42a 2.95
Figs. & Pts. 1.10
Complete 5.90

16 Point
Caps 16A \$2.10
L. C. 38a 3.20
Figs. & Pts. 1.10
Complete 6.40

24 Point
Caps 8A \$2.50
L. C. 16a 3.75
Figs. & Pts. 1.10
Complete 7.35

BASKERVILLE

14 Point

Caps 22A	\$2.20
L. C. 42a	3.15
Figs. & Pts.	.90
Complete	6.25

WAS A LARGER SUBSCRIBER THAN
any English bookseller but one! Franklin
also tried to help the sale of Baskerville's

18 Point

Caps 18A	\$2.40
L. C. 29a	3.45
Figs. & Pts.	1.00
Complete	6.85

WAS THE FIRST OF ITS KIND
and when these few copies were sold,
the plates were destroyed 1234567890

24 Point

Caps 9A	\$2.50
L. C. 19a	3.70
Figs. & Pts.	1.05
Complete	7.25

FRANKLIN'S QUAIN
but celebrated Poor Rich
ard's Almanac was printed

30 Point

Caps 8A	\$2.95
L. C. 14a	4.00
Figs. & Pts.	1.15
Complete	8.05

WORTHY BRETH-
ren: shall we accept
it not for its intrinsic

36 Point

Caps 7A	\$3.75
L. C. 12a	4.95
Figs. & Pts.	1.30
Complete	10.00

TANDEM ALI
from west to east

BASKERVILLE ITALIC

*BASKERVILLE'S CONTEMPORARIES
praise him. Kippis said (1778): "These publica
tions rank the name of Baskerville with those who*

*ACCOMPANIED BY, ESCORTED
give credit, especially since I do not think
he was liable to any great 1234567890*

*"THE SPECIMEN DIS
buted among those printers of
America. I suppose advantage*

*MANY ADVERTISE
their merchandise in the
ways and manners that*

*DEMAND ALI
seventy days to the d*

14 Point
Caps 22A \$2.20
L. C. 42a 3.15
Figs. & Pts. .90
Complete 6.25

18 Point
Caps 15A \$2.40
L. C. 29a 3.45
Figs. & Pts. 1.00
Complete 6.85

24 Point
Caps 9A \$2.50
L. C. 19a 3.70
Figs. & Pts. 1.05
Complete 7.25

30 Point
Caps 8A \$2.90
L. C. 14a 4.00
Figs. & Pts. 1.15
Complete 8.05

36 Point
Caps 7A \$3.75
L. C. 12a 4.95
Figs. & Pts. 1.30
Complete 10.00

DEEPDENE

14 Point
Caps 17A \$2.25
L. C. 24a 3.15
Figs. & Pts. 1.00
Complete 6.40

16 Point
Caps 14A \$2.35
L. C. 27a 3.25
Figs. & Pts. 1.00
Complete 6.60

18 Point
Caps 12A \$2.45
L. C. 23a 3.40
Figs. & Pts. 1.05
Complete 6.90

24 Point
Caps 8A \$2.50
L. C. 16a 3.75
Figs. & Pts. 1.10
Complete 7.35

AMONGST THE SEVERAL MECHANIC Arts that have engaged my attention, there is no one which I have pursued with so much

STEADINESS AND PLEASURE, AS that of Letter-Founding. Having been an early admirer of the beauty of Letters, I be-

CAME INSENSIBLY DESIROUS of contributing to the perfection of them. I formed to myself Ideas of

GREATER ACCURACY than had yet appeared, and have endeavored to produce

OTHER SIZES—6, 8, 10, 12, 30 AND 36 POINT—
ARE AVAILABLE IN THE FOLLOWING FONT SCHEMES

6 Point
Caps 25A \$1.30
L. C. 50a 1.60
Figs. & Pts. .75
Complete 3.65

8 Point
Caps 25A \$1.50
L. C. 50a 1.90
Figs. & Pts. .75
Complete 4.15

10 Point
Caps 25A \$1.75
L. C. 50a 2.30
Figs. & Pts. .85
Complete 4.90

12 Point
Caps 25A \$2.00
L. C. 50a 2.65
Figs. & Pts. 1.00
Complete 5.65

30 Point
Caps 9A \$3.35
L. C. 14a 4.60
Figs. & Pts. 1.25
Complete 9.20

36 Point
Caps 6A \$4.15
L. C. 10a 5.25
Figs. & Pts. 1.35
Complete 11.75

DEEPDENE ITALIC

IN THE SEVENTEENTH CENTURY TYPOGRAPHY in Europe was on the wane, and for English printing the Stuart period, owing to restrictions on the press,

WAS A MISERABLE EPOCH. TO MAKE life beautiful was not the motive which led to the settlement of New England: and the promoters of

THE CAMBRIDGE PRESS MERELY desired that spiritual truth should be made more clear through their publications. The

TYPOGRAPHY OF THESE books was as unattractive and crabbed as the matter which it perhaps

14 Point
Caps 17A \$2.25
L. C. 34a 3.15
Figs. & Pts. 1.00
Complete 6.40

16 Point
Caps 14A \$2.35
L. C. 27a 3.25
Figs. & Pts. 1.00
Complete 6.60

18 Point
Caps 12A \$2.45
L. C. 23a 3.40
Figs. & Pts. 1.05
Complete 6.90

24 Point
Caps 8A \$2.50
L. C. 16a 3.75
Figs. & Pts. 1.10
Complete 7.35

OTHER SIZES—6, 8, 10, 12, 30 AND 36 POINT—
ARE AVAILABLE IN THE FOLLOWING FONT SCHEMES

6 Point
Caps 25A \$1.30
L. C. 50a 1.60
Figs. & Pts. .75
Complete 3.65

8 Point
Caps 25A \$1.50
L. C. 50a 1.90
Figs. & Pts. .75
Complete 4.15

10 Point
Caps 25A \$1.75
L. C. 50a 2.30
Figs. & Pts. .85
Complete 4.90

12 Point
Caps 25A \$2.00
L. C. 50a 2.65
Figs. & Pts. 1.00
Complete 5.65

30 Point
Caps 9A \$3.35
L. C. 14a 4.60
Figs. & Pts. 1.25
Complete 9.20

36 Point
Caps 6A \$4.15
L. C. 10a 5.25
Figs. & Pts. 1.35
Complete 11.75

GOUDY ANTIQUE

14 Point
Caps 17A \$2.30
L. C. 32a 3.05
Figs. & Pts. .95
Complete 6.30

18 Point
Caps 12A \$2.45
L. C. 23a 3.35
Figs. & Pts. 1.00
Complete 6.80

24 Point
Caps 8A \$2.50
L. C. 14a 3.75
Figs. & Pts. 1.05
Complete 7.30

30 Point
Caps 7A \$3.25
L. C. 12a 4.45
Figs. & Pts. 1.15
Complete 8.85

36 Point
Caps 5A \$4.00
L. C. 9a 5.05
Figs. & Pts. 1.30
Complete 10.35

TO TAKE HOLD AND HELP HIM
Take this to heart, oh print-shop pesterers,
and help the friends you bring with you

TRANSACT ALL BUSINESS
soon as possible, unless you gener-
ously dispose of business before

ALDUS BEGS YOU
urgently that you will be
brief: that you will try to

MANUTIUS TU
put this notice on his
door. who / : 1503

NOTICE OF A
printer in the year

GOUDY BLACK LETTER

The first press set up in the Colonies was established at Cambridge, Massachusetts. Its activities extended from 1638 to 1692. Its equipment consisted of a printing press and type, and with these three pressmen and a printer arrived in the summer of 1638. This prototypographer of British North America was Stephen Daye, traditionally connected with the famous London printer, John Day. The foundation of this press was the work of Joseph Glover, Rector of Sutton in Surrey. Glover dying on the voyage out, his wife set up the press at Cambridge, in the latter months of 1638.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &

ambqmcmdmemfngmhmimjmkmlmmmmnmo
pmqinrmismtmumbvmbwmxmymzmfimffmflm

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z 1 2 3 4 5 6 7 8 9 0

THIS IS 18 POINT GOUDY BLACK LETTER

Other sizes of this face are in the process of manufacture.

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